

SCREAM

An interview with
Pink Flamingos co-star
Danny Mills

G.G. ALLIN
R.I.P.

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#3

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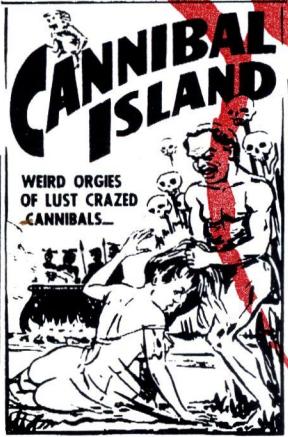
Christmas comes early this year thanks to DAVE "Santa" FRIEDMAN and all the elves at S.W.V.! Leave it to the Last of the Great Showmen to provide us with a comprehensive chronicle of the Roadshow film that will thrill both scholars and ordinary movie fun-seekers alike. The fact that some titles were considered lost is reason enough to cheer, but each of these was struck from beautiful, UNCUT 35mm original prints & negatives direct from the hallowed Friedman vaults! For the FIRST TIME ON VIDEO, see all the parts that made grandma blush and you'll understand why film fans everywhere are talking about David Friedman's Roadshow Rarities!



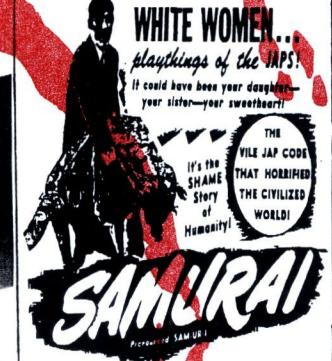
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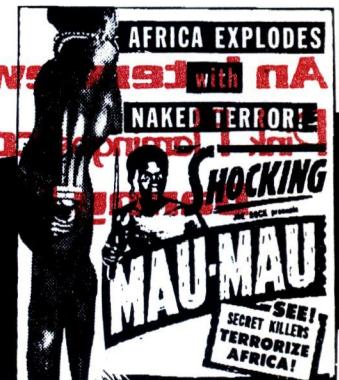


Vol. 9 KISS ME, BABY b&w 1957

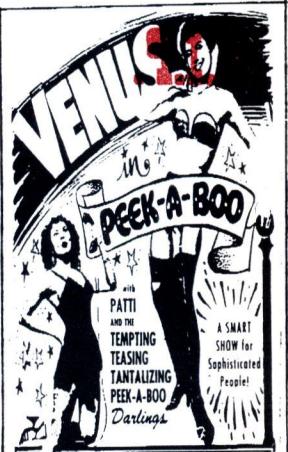
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Daryl Mayoski

EDITOR

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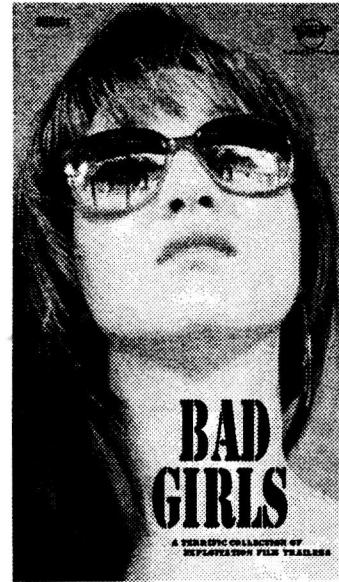
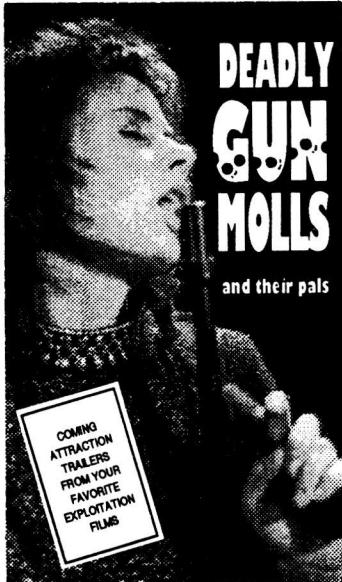
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SCREEM

ISSUE # 3



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Black Cat (Hemisphere
Pictures 1966)
By Heather Kosek

Contents

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Calden, Tracey Groce (at
Capitol), Moore Video, Ray
Ferry, Todd Phillips,
David E. Williams, and all
of those who have helped
to keep SCREEM going.

This issue is dedicated to
Kevin Clement.

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SCREEMNEWS

Good news and bad news department: Issue #2 of SCREEM had an article about *Tetsuo 2 :The Body Hammer*. We were surprised to find that not long after we went to press, Fox Lorber Video had bought the rights to the first *Tetsuo* film. The good news is that it is available legally in the U.S. at most major outlets, but the bad news is- if you want to purchase *Tetsuo* for your own collection, it's gonna cost a whopping \$60.00. This isn't even a full length feature! Hopefully Fox Lorber will come to their senses and drop the price of this video.



As Halloween draws near, it's sad to think that this Holiday is rapidly declining. I can remember when I would go out trick or treating and the streets would be jam packed with kids all dressed up with their bags full of candy and money. This was not that long ago folks! But with the media constantly reminding parents of the dangers of poison candy, the once popular occasion has all but gone the way of the drive-in theatre. Hospitals tried to come to the rescue by having candy examined under X-ray machines, but when you think about it, having your child's goodies checked for safety doesn't make for a fun Holiday

time. Last year only 6 kids showed up at my door (Of course it was decorated to be the eyesore of my neighborhood) and most were with their parents. We never went with our parents. That was one of the best parts about Halloween! Even Television doesn't show as many Halloween specials as it used to. Doesn't anybody



SPOOKY WORLD MAY BE THE LAST OF THE HALLOWEEN HAUNTING GROUNDS.

celebrate this holiday? Well, there is one place you can go to in the month of October to have a very scary time. *Spooky World* is located in Berlin, Mass, and is THE place to be for a memorable Halloween. Not only do they have a haunted hayride, but there is a haunted house and a haunted barn! This years celebrity guests include - Elvira, Gunnar "Leatherface" Hansen, Scream Queens Linnea

Quigley and Monique Gabrielle and Kane "Jason" Hodder. For more info on this event call (508) 838-0200 for further details.



Does anyone get the Sci-Fi channel?? From what I've been told, not many cable companies are carrying it. What a shame! I hope it can survive in the cable market. The Sci-Fi channel offers such classic TV programs as *Lost In Space*, *The Prisoner*, *The Night Stalker*, *Rod Serling's Night Gallery* and *Voyage To The Bottom Of The Sea*. Original programming such as *Sci-Fi Buzz*, keeps us informed on what is new in Sci-Fi Horror and Fantasy. It is simply the best half hour on TV! Other original shows include *Mysteries From Beyond The Other Dominion* (stories on Bigfoot, U.F.O.'s etc..) and *Inside Space* (hosted by Billy Mumy). The Sci-Fi channel also shows movies every day. Recent features included *The Flesh Eaters*, *The Mummy's Ghost*, *Revenge of The Creature* and *The Star Wars Trilogy*. When I spoke with them they said they may be showing A.I.P. movies soon. Can't wait!



SCREEMAIL

WRITE US - WE WANT
TO HEAR FROM YOU!!!

SCREEM
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Dear Scream,

I just got my first issue of your magazine (#2). I ordered it from an ad in Famous Monsters solely because of the cover of *The Man Who Laughs*. Since I was 5 I was fascinated by stills I saw in F.M. and other mags and books. I did many make-ups of the character and even plodded through Victor Hugo's novel at age 12. I always thought this was a "lost" film. I never dreamed I would be watching it on video one day, but thanks to you I now a copy of the video. I can't convey what a thrill it was to see this film for the first time. I wasn't disappointed. I find more enjoyment in earlier horror films than in the more recent fare. Again I owe it all to you. Special thanks to writer Cindy Baum. Sounds like she was just as thrilled as I was to finally see this classic. Count me in for issue #3.

Greg Starrett
Munster, IN.

Greg- glad you enjoyed *The Man Who Laughs*. Scream is working on an article on classic Silent horror films for a future issue. Thanks for the positive response.

Dear Darryl,

Yes, I missed the first issue of your mag and after reading the 2nd one, I definitely would like your first. Hopefully you have a few left. (Sorry, they're all gone -Ed.) I couldn't stop reading #2 and finished it in one sitting. With the next issue I'll have to put it away after each article. I'll be getting Victor Hugo's novel *The Laughing Man* and then try to get the video as well as other films that were written about in Scream.

Cheers,
Sandy Jeffries
London, England



Sandy - I'm not sure if *The Man Who Laughs* or any other titles that we reviewed in Scream #2 are available in the PAL format, but I'll check it out for you.

Dear Darryl,

Nice to read about *The Booby Hatch* in Scream #1 and to see the photos from the Chiller Theatre Expo May '92 which I was happy to attend. I met several wonderful people there including Zacherley, Dave Friedman, Johnny Legend and Brinke Stevens. By the way, someone told me that Brinke was photographed in costume in an issue of *Castle of Frankenstein* magazine as a young teen. Would you know anything about this? (I checked all issues of C.O.F. and couldn't come up with the pic - I'll ask Brinke about it - Ed.)

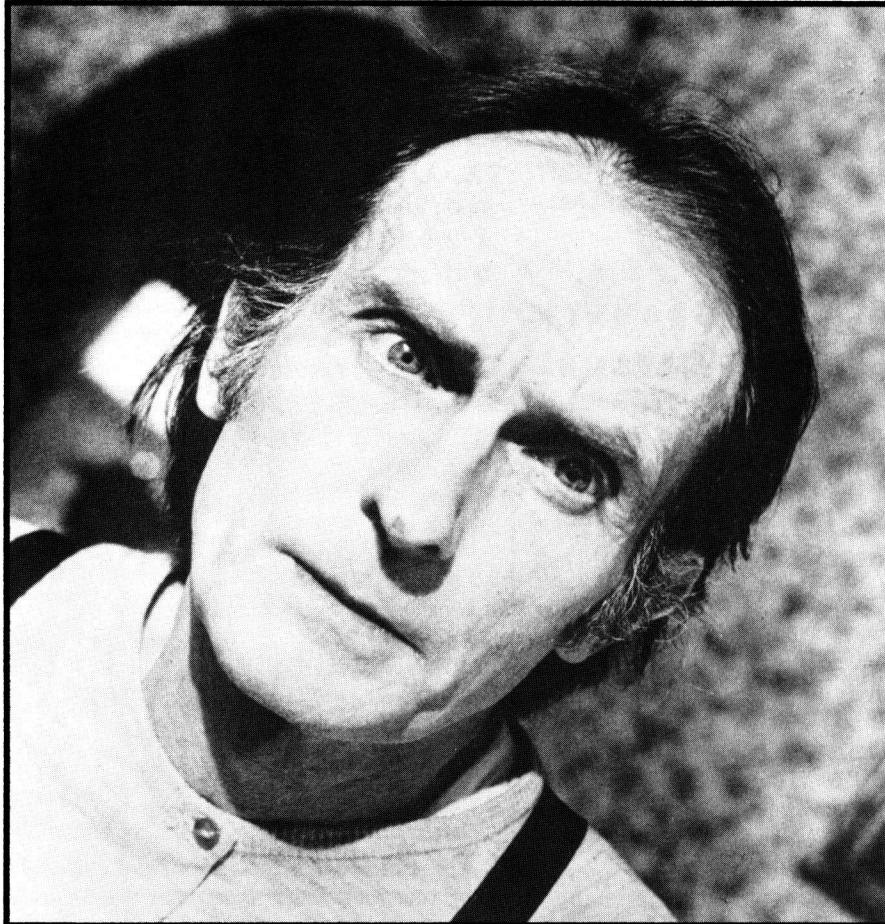
All the best,

Bertil Lundgren
Skraddarevagen

A long sought after title, *Deranged* has finally been made available legally through Moore video. The movie is based on the factual events of Wisconsin killer Ed Gein. This print is by far the best of its kind. Previous bootleg copies have been scratchy and barely watchable. The Moore video print not only is crisp, but is in its original letterbox format complete with newly added rare footage. It has also been digitally restored and remastered. As a bonus feature after the film is a documentary on Ed Gein titled *American Maniac*. This video short contains actual photos of Ed and his collection of crafty human remains.. It is because of this newly restored print that **SCREEM** decided to do a story about one of the best (and most accurate) portrayals of Wisconsin's favorite sickie Ed Gein. You can purchase *Deranged* direct from Moore Video. See their ad in this issue.

DERANGED

...THE CONFESSIONS OF A NECROPHILE



TRIVIA QUESTION -ROBERTS BLOSSOM IS A- EZRA COBB B- A TYPO OR C - DOING HIS BEST JAMES TAYLOR IMITATION.

The true tale of Ed Gein has been portrayed in many films, most notably *Psycho* and *The Texas Chainsaw Massacre*. However, due to the accurate screenplay of Alan Ormsby (who also co-directed this film with Jeff Gillen), *Deranged* is by far the most factual. Ezra Cobb (Roberts Blossom) is the proto-type for Gein. A quiet farmer boy who lives with his dying beloved mama (Cosette Lee). She is very protective of Ezra and tells him to keep away from women who she calls "Filthy black-souled sluts with pus filled sores!" On her death bed she tells Ez that the only woman she can trust with him is Maureen Selby because she's a big heifer of a woman! Ma passes away while Ezra is feeding her. At her funeral he tells friends that "Mama isn't dead, she's just sleeping." Ez would visit her grave 4 to 5 times a week and would write letters to her frequently. He could hear her voice from beyond the grave. "Shame on you, it's dark down here..when are you going to bring me home?" Ezra Cobb thought that it was time to bring her back, so he dug up her grave and put her corpse in a sack. While speeding home, a cop pulls Ezra over. Being a small community, the officer recognizes the driver. "Okay, Ez what's the deal?" Ezra stumbles on his words- "S-s-he wanted t-t-to c-c-come home sh-she really

did!" The cop ignored him and said that his was going 50 in a 35 zone. The officer got a whiff of Ezra's back seat prize. He got out of the predicament by telling the cop it was a hog he left in his truck for a while. The officer let him go on his way. Ezra then apologized to his mother, "Sorry, I didn't mean to call you a hog mama." Mama was placed back in her room which was as clean as the day she left it. (In Gein's case, he boarded up his mother's room, as if to keep it as a shrine). Mom was showing the signs of rotting away, so Ezra vowed to repair her. He read up on embalming and taxidermy. In the outside world, Ezra didn't have many friends. But his neighbor Harlan Kootz did keep in touch. Harlan's family were the only true friends Ezra had. While eating dinner at the Kootz residence, Ez learned about the Obituary column. He told Harlan that it would be very valuable to know when someone was recently buried.



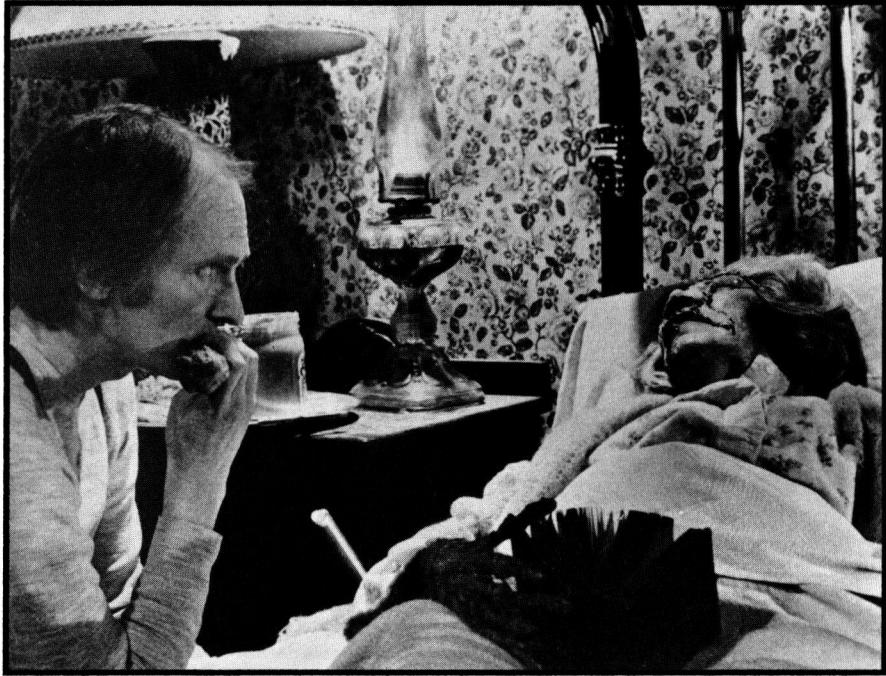
ABOVE: In a scene restored in the new print, Ezra scoops out some fresh eyeballs.

Ezra finds out that his mother's friend (a Sunday school teacher) named Mrs. Johnson recently passed away. Ez figured a reunion would be just what mama needed to cheer her up. In a scene that has been restored in *Deranged*, Ezra digs up the freshly buried Mrs. Johnson, takes her home and scoops her eyeballs out with a spoon. He then takes a saw to her scalp. (Special effects master Tom Savini is responsible for this creation). Ezra continued to dig up spare parts for months and soon he will go after a fresh kill. Harlan Kootz was concerned about the lonely, wifeless Ez, so one day Harlan his wife asked him if he dated anybody. "Don't trust girls and stuff. Just mama. And Maureen Selby." Ezra said. So he gets dressed up in his Sunday's best and gives Maureen a visit. The two of them hit it off. They both talk to dead people! Maureen lost her husband Herbert 4 years ago in a car crash. Ez explains that mama is always at home if he needs her, so Maureen has a brilliant idea to conduct a seance on the following Thursday. Somewhat bewildered, Ezra agrees to the delight of Maureen (I need a man) Selby. Ma is all ears when Ez tells about

his date with Maureen. "I like her.. she's fat. I like that. But mama... I don't think she's..well..all there". Later at the seance, Maureen makes advances to a rather confused Mr. Cobb. When she lures him into the bedroom (speaking in the voice of her belated husband) Ezra can hear his mother's warnings- "*The wages of sin are syphilis and gonorrhea!*" To which he pulls out a gun and blasts Maureen's head clear off. His next victim was at Goldie's Tavern. A 34 year old barmaid named Mary Hogan introduced Ez to his first whiskey sour. He frequented the bar and devised a way that he could be alone with Mary. Late one night at the bar before closing time, Ez slashed Mary's tires and waited for her. It would be her final ride. Ez took her home to meet Mama, Mrs. Johnson and whatever was left of Maureen Selby. In a scene that is reminiscent of the *Texas Chainsaw Massacre*, the dazed barmaid sits at the dinner table as Ezra entertains her. The multi-talented ghoul plays a tune on a drum made of stomach skin and he uses a thigh bone to keep the beat.

Continued on next page

BELLOW: Mom has seen better days.



DERANGED

The last victim was Sally Peterson, whom Ezra met at Harlan Kootz' home. She was the girlfriend of his son, Brad. Sally worked at a local Hardware store. While Ezra was out with Harlan and Brad, they decided to go to the store and pay Sally a visit. Harlan takes out a rifle from its store case, which even impresses Cobb. Harlan asks Ezra if he'd like to go hunting, but he declines. After the hunters leave the store, Ezra picks the rifle up and shoots Sally, grazing her head. He throws her in the back of his truck and attempts to take her home. Minutes later, Sally regains consciousness and jumps out of the moving vehicle. Disoriented, she runs into the woods. Poor Sally might have eluded Cobb if she didn't step in a bear trap, but such is death. This time Ezra's shot is right on the money. Later that evening, authorities are informed about Cobb being at the Hardware store. When the police arrive at the farmhouse, they find Sally hung upside down and gutted, and an incoherent, blood drenched Ezra Cobb.



EZRA (ROBERTS BLOSSOM) SHOWS MAUREEN SELBY (MARION WALDMAN), THAT HE'S NOT GUN SHY.

There would be no TEXAS CHAINSAW MASSACRE or SILENCE OF THE LAMBS without the undisputed classic and greatest cult film of them all...*DERANGED*!
Michael D. Moore, MOORE VIDEO

"...a horror classic..." Michael J. Weldon, PSYCHOTRONIC

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"My all-time favorite..." Bill Knight, MIDNIGHT VIDEO

"Blossom's neat performance uplifts..." Leonard Maltin, 1992 VIDEO GUIDE

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DERANGED
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SCREEM #2 - Conrad Veidt in *The Man Who Laughs*; A synopsis on the the films of Jorg Buttgeriet; *Tetsuo 2 : The Body Hammer*; Interview with director Peter (*Bad Taste - Dead/Alive*) Jackson; Zacherley-ZTV Revisited by Jim Knusch; Video, music reviews.

SCREEM #1 - John Russo on *The Booby Hatch*; Undead interview with David Steele; Blaxploitation in the 70's; Interview with TV horror host Gillian; You Can't Keep A Gill Man Down; Reviews, more.

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HALLUCINOGENIC CRIMSON

THE FILMS OF ALEJANDRO JODOROWSKY

Throughout the decades of genre and horror filmmaking, few directors have proven to have such an original vision of pure creativity and delirium as Alejandro (A.K.A.) Alejandro Jodorowsky. Obviously, his 1970 epic *El Topo* springs to mind as one of the most elaborate and sanguinary western/splatter/religious allegories ever made, and his recent *Santa Sangre* (1989) is an incredible twist on the common slasher film. But it is probably his 1973 film *The Holy Mountain* that truly exposes this genius to his fullest, the picture is a non-stop barrage of imagery that is surreal, violent, funny, and spiritual at the same time.

Before he came to international fame with *El Topo*, Jodorowsky was mostly involved in plays, and art happenings, studying mime with Marcel Marceau in Paris for over six years in the fifties. During this period, he completed his first film, *The Severed Head*, a mime version of Thomas Mann's *The Transposed Heads*, that is more or less considered a lost entity today.

By Karim Hussain



Fenix cannot get away from reality no matter how high he climbs. From *Santa Sangre*.

He then moved to Mexico in 1960, where he worked on a few avant-garde plays before returning back to Paris to work with Roland Topor (who wrote the book that Polanski's brilliant *The Tenant* (1976) was based on) and Fernando Arrabal on various plays and events they dubbed "PANIC EPHEMERAS". These shows which were phenomena of violent surrealism and shock visuals, caused much scandal and horror, his masterwork being a delirious 1965 play entitled *Sacremental Melodrama*. (It featured scenes where Jodorowsky slit geese throats, eviscerated rabbis, and was reborn by a gargantuan synthetic vagina). After working on other plays simply for survival, Jodorowski decid-

ed to turn his efforts to the fantastic but painful world of filmmaking, citing that if anyone tried to censor him, the picture could be stored in cans and viewed in the future.

Jodorowsky's first picture to be considered a "real" film was 1968's *Fando and Lis*. Shot mostly on weekends for about \$300,000, *Fando and Lis* chronicled the journey of the titular characters through ruthless terrain to reach the city of TAR. The picture was a very violent and cruel affair, that Jodorowsky claimed contained actual mutilation along with acts of blood drinking and dismemberment. Based on a play by collaborator Fernando Arrabal, the film's images caused an audience to riot, and its subsequent banning in Mexico. Cannon picked it up for a minuscule 1970 release in the U.S. after shearing the film of a half an hour. Rumor exists that a few prints are lying around for film festivals, but any video release in the future seems bleak. During this period he also worked on a weekly comic strip adopting his philosophy of "PANIC FABLES", which was

Continued on next page

the beginning of a long career in comics as well as film (recent examples are *The Incal*, *Young John Doe*, etc...). His *PANIC FABLES* soon developed into a whole way of thought that he supposedly expressed in many books, as well as his films *Tusk* (1979), his biggest cinematic disaster begins with the title that is a "PANIC FABLE" (more on that one later).

El Topo (1970) was where Jodorowsky soon found himself to become a cult figure and midnight movie phenomenon for hippies and "trip" film watchers everywhere. Having completed the picture for \$400,00 dollars based on his notoriety after *Fando* and *Lis*, he arrived in New York with the completed picture having not made an effort to open it in Mexico.

After a few art-house screenings it began a midnight run at Ben Barenholtz's Elgin Theatre where a loyal and understandably obsessed crowd soon began to form, the audience mesmerized by the garish violence the film relished in and the intense, sometimes sarcastic story. John Lennon's agent Allen Klein later picked up the rights, both the film and Jodorowsky's skyrocketing to the underground/art-house fame from the larger exposure.

El Topo is about a black-clad gunman played by the martyr-like Jodorowsky himself, who roams the desert with his nude son; killing banditos to carry out a self-imposed executioner role. One of the film's first moments features the discovery of a town of slaughtered inhabitants, massive amounts of bright blood splashed artfully on the walls of buildings and in the sand... A fantastic river of plasma collected from the townspeople.. Slaughtered animals everywhere...

The gunman who is aptly named *El Topo*, learns from a dying bandito that a crazed and ego-obsessed General is responsible for the aforementioned carnage. So he goes about trying to destroy the perpetrator and his followers. Once at the leaders camp, he humiliates and mutilates the General, forcing the man to kill himself.

Now liberated, the General's girlfriend leaves with *El Topo* (who abandons his son to monks) on horseback for an odyssey with the purpose to kill the Four Great Masters of the Desert. *El Topo* must commit the murders in order to prove his love for the woman, but needless to say, things go oddly wrong and the plot twists greatly to create the sensation that we are not watching the film, but are being absorbed into a surreal world of dust, pain, love, and blood.

Putting it mildly, Jodorowsky doesn't just make films. He lives, breathes and creates them out of his element and morsels of his soul. When he makes a film, his crew must completely change their lives and live the adventure. Such realism can be revealed by a rape scene during which he claims that he actually assaulted his actress co-star on camera. In an interview published on the soundtrack album (Apple Records), he talks of filming this moment:

"We had never spoken to each other. I know nothing about her. We went to the desert with two other people, the photographer and a technician. No one else. I said I'm not going to rehearse. There will be only one take because it will be impossible to repeat it. Roll the cameras when I signal you to. Then I told her pain does not hurt. Hit me. And she hit me. I said harder, and she hit me very hard, hard enough to break a rib. I ached for a week. After she hit me hard enough to tire her, I said, now it's my turn. Roll the cam-

eras. And I really, really raped her."

Such may seem a rather extreme way to make a picture, but it is exemplary of how far into insanity and sacrifice Jodorowsky (as well as his poor actress) is willing to absorb in order to make sure the emotions portrayed on the screen are genuine. Such tactics of total absorption were also used for his next picture *The Holy Mountain*, such as Arica training for the principal actors and communal living in Jodorowsky's house for a month prior to shooting..

El Topo is a film that caused a minor revolution. It became an event, not only a film to go see under the influence of various substances to embrace the experience, or to see with a clear mind, only to have it affected by the imagery and sounds with a similar sensation to many hallucinogens. It caused surrealism to open up to a wider audience.

The Holy Mountain is Jodorowsky's subsequent Mexican film made in 1973, financed by Allen Klein based upon the success of *El Topo's* midnight run. Definitely his most elaborate vision, it is a work that throws out the conventions of a "narrative" plot and relishes in a seemingly endless collection of imagery and outrageousness.

Shot for the still low sum of \$750,000 dollars, the finished product looks larger than ANY multi-million dollar picture ever made. (Jodorowsky once said that he wanted to be the Cecil B. DeMille of the underground). Every instant is a process of discovery...A portrait to originality.

The vague story chronicles a Christ-like figure who awakes one day from a trance after being pelted with rocks by street children, an takes up with an amputated dwarf to roam about the city...

Continued on next page

HALLUCINOGENIC CRIMSON

CONTINUED FROM PREVIOUS PAGE

Here is where we first are assaulted with the style of imagery that is to follow. Villagers are executed by gas-masked officers only to bleed tiny birds, skinned lambs are paraded on crosses throughout the street as if they were obscene Christs, frogs are used to re-create the conquest of Mexico etc... Total inventiveness.

After being separated by his dwarf-friend by some greedy (and obese) makers of Jesus statues, the main character discovers a huge pillar in the center of the town that periodically sends gold down to the public by a large anchor. The nameless man soon climbs up the pillar, and discovers an alchemist inside (Jodorowsky again in a major part), who performs many elaborate rituals on him.

Once they are more together, Jodorowsky introduces the man to some of the most powerful people in the world (through some brilliant vignettes), and then sets off on a spiritual quest for immortality to the legendary Holy Mountain with the main character and the world leaders in tow.



One of the many strange sights found in **The Holy Mountain**.

There, the viewer and characters encounter some of the most outlandish, creative, horrifying and funny moments ever to pass through a motion picture lens.

The film ends on a witty note that is sad as well. It shows us just how we have to face reality after living through beautiful fantasy. This is evidence of how important it is to DESTROY reality.. And live in creativity. The ending of **The Holy Mountain** is not the beginning of reality. But the beginning of our own visions..Depending on how much effort you put into it.

Despite these spiritual notes on the film, on the technical aspect **Holy Mountain** is something to gaze at with its appealing shock value. The sets and production design are very elaborate, and the amount of players and special effects makes one wonder how the film could be so modest or so ignored by mainstream film critics. Entire crowds are attacked, a huge chamber is built in the form of an eye, rooms spin hypnotically, tarantulas engulf people, armies gather together for ritualistic cast-ration, a collection of 1,000 testicles decorates a wall etc.. Also quite effective is the score, co-authored by Jodorowsky who composed all of the music for **El Topo**. Taoist chants mix with quite flutes to loud roars and screeches. A very mixed set that orchestrates such varied moments...

Despite such a fantastic final work, **The Holy Mountain** was dismissed by a great many closed minded people as "boring", "incomprehensible" or just plain "unwatchable". After an eagerly awaited but ultimately lukewarm premiere at the 1973



Jodorowsky as one of the many faces of **El Topo**, on a quest for his sainthood.



One of many fascinating images found in THE HOLY MOUNTAIN epic.

Cannes film festival, and Jodorowsky's subsequent cutting of twenty minutes from the film, it received only minor midnight showings in big cities, except for Los Angeles, where it wasn't shown initially at all! Despite some angry and confused spectators, **The Holy Mountain** still persevered, and became a modest midnight success, still thrilling new audiences today.

After the completion of **The Holy Mountain**, Alejandro repeatedly tried to get his pirate movie **Mr. Blood And Miss Bones** off the ground before embarking on what would certainly be an ambitious telling of Frank Herbert's novel *Dune*. Artists like H.R. Giger toiled on the project for the production design, Jodorowsky having assembled a cast that would include Orson Wells, his son Brontis (the child in *El Topo*), Salvador Dali and Gloria Swanson. Due to money problems, the picture shut down after some 2 million spent and many months of work. Dino DeLautentis

then picked up the rights, and David Lynch directed his rather entertaining version of it.

Following that disaster, another stroke of bad luck happened. Jodorowsky's G-rated adventure film **Tusk** (1979), about a wild elephant's psychic bonding with a powerful white man's daughter in India, ran into trouble when the producer gave half a million to Jodorowsky to make the film and kept the rest of the film's budget money for himself! (The **Tusk** budget was 5 million dollars)! Alejandro disowns **Tusk**, and is happy that the picture can only be seen in France, which is the only country that bought it.

Though far from his best picture, **Tusk** benefits from nice Indian locations, fine camera crane shots, and a good music score. The acting is top notch, ironically featuring Chris Mitchum and Anton Diffring who both appeared nine years later in Jesse Franco's **Faceless**(a.k.a. *Les Pred-ateurs De La Nuit*).

With **Tusk**, Jodorowsky has done something rather shocking. We shouldn't take the final product into consideration I assume, because he insists that it is not at all like he wanted it to be, but when all is said and done, he has created a film that the whole family can watch. A picture with values. Is this the same man who raped a woman for *El Topo* back in the late sixties, and paraded crucified lambs through the streets for **Holy Mountain**? Yes. It is. Even though this film made it seem like Alejandro was about to open a day care for baby elephants, he soon returned to the darker cinematic visions we were used to. Well...not for a while anyways...

Santa Sangre was his welcome return to the cinema, completed ten years after the **Tusk** disaster, and introducing his work to a newer, younger generation eagerly awaiting originality in movies. It is currently available on video and laserdisc by Republic Pictures Home Video, in R-rated and NC-17 versions.

(the disc is slightly time-compressed)! **Santa Sangre** is the story of a young man named Fenix whose trapeze artist mother gets her arms chopped off by his father during childhood; Fenix grows up in a mental institution only to be confronted by his now armless spectre-like mother who asks him to join her. He does, and has to act as her arms in a stage performance where they deliver a mime routine. When a woman attracts Fenix's attention too much, or just acts out of revenge, the mother forces Fenix to commit murder with his arms, the arms that she has control over because she doesn't have her own... Many conflicts ensue, an emotional battle of the wills commencing between Fenix and his mother which usually culminates in Fenix having to kill against his wishes. The ending comes as a surprise, and changes the whole meaning of the film we have seen previously, adding a savagely ironic twist to the murders.

Much more accessible and plot-oriented than his other works, **Santa Sangre** still succeeds based on the humor of the situation, the brutal gore of the murders, and the genuine atmosphere of the whole deal. Even after all these years Jodorowsky's pet themes of Christianity, mutilation and obsession still come through, as always offering the viewer new and fantastic sights.

On the acting front, Jodorowsky's sons play a big part in **Santa Sangre**,

both his offspring Adan and Axel playing the main part of Fenix, and another relative called Ted playing a pimp. Jodorowsky, as with *Tusk* does not appear, his acting career unfortunately seeming to grind to a halt.

Santa Sangre is graced with a slick score by Simon Boswell; whose other credits are *Stage Fright*, *Hardware*, *Phenomena*, *The Church*, *Ogre*, *The Mask of Satan*, *Dust Devil*, etc.. A truly gifted performer, Boswell has a distinct sound of his own that is both operatic and



Above photo from Jodorowsky's last offering, **Santa Sangre**.

frightening. I strongly recommend next time you are at the soundtrack or import section of your record dealer you look out for his stuff. The only domestic album of his I know of is the *Hardware* soundtrack, and is definitely worth picking up.

Santa Sangre has enjoyed a large audience, bringing back Jodorowsky's name into the spotlight, and renewing an interest in his older pictures. This is a marvelous thing to see happen, only now three years later not much is

being said about the master. In 1990, he filmed a British T.V. movie entitled *The Rainbow Thief* starring Peter O'Toole, Omar Sharif and Christopher Lee, practically no one promoting it. I do know that it features a bunch of rats but not much sex or violence. A bootleg of it hasn't come by my way yet, so if anyone reading this has seen it, please contact me in care of **SCREEM** magazine!

One prospective Jodorowsky project which should be awaited with anticipation is the screenplay for *Sons of El Topo*, which he plans to make with his sons (of course) in the leading roles. But whether this project gets off the ground depends on how brave the film's investors are.

Reading an article on the films of the enigmatic Alejandro Jodorowsky is nothing like experiencing the images and sounds of one of his pictures. There is only one thing you can do...THIS ARTICLE HAS FINISHED, NOW YOU BEGIN. You will return to reality, and await the next chance you can escape to fantasy. Find a Jodorowsky film. You will experience the most indescribable things.

Karim Hussain is a young filmmaker living in Montreal, Quebec that is completely obsessed with Italian and European horror films. He is currently shooting his first feature film, *Subconscious Cruelty*, an experimental horror picture for midnight theatrical screenings.

Book REVIEWS

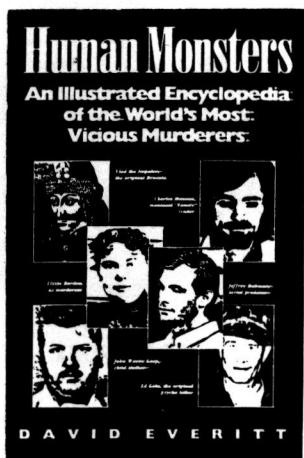
HUMAN MONSTERS

An Illustrated Encyclopedia of the World's Most Vicious Murderers

272 pgs. Contemporary books
by David Everitt

At last! Another of those rare murderer anthologies that's not riddled with inaccuracies. Author David Everitt delivers a detailed, engrossing summation of the crimes of one hundred killers. Each entry includes real or estimated birth/death dates and is listed in chronological order. This concurrent presentation demonstrates how murder has changed throughout the centuries, from slaying for survival or profits (Jean-Baptiste Troppman) to simply killing (Ted Bundy). Beginning with inbreeding Scottish cannibal Sawney Beane and concluding with Russian ripper Andre Chikatilo, the encyclopedia spans time and the world, mentioning fiends from several countries. The sections have background information on each killer and put the individual in historical perspective. Everitt briefly describes the social conditions surrounding some of them. For example, both George Grossman and Fritz Haarmann peddled human flesh on the streets of Germany, capitalizing on the post World War I meat shortage. Unsolved cases are also here: the delightful Cleveland Torso killer, the egomaniac Zodiac killer et al. With these, as exceptions, there are illustrations of pre 1900 killers and as an added bonus, the punishment that fit the crime is given in full detail. This is certainly one of the better books of its kind, treating the reader with little known facts about each case and finding some very eerie photos of the men (and over ten women) that make up this motley crew of 100 of the worlds most demented murderers.

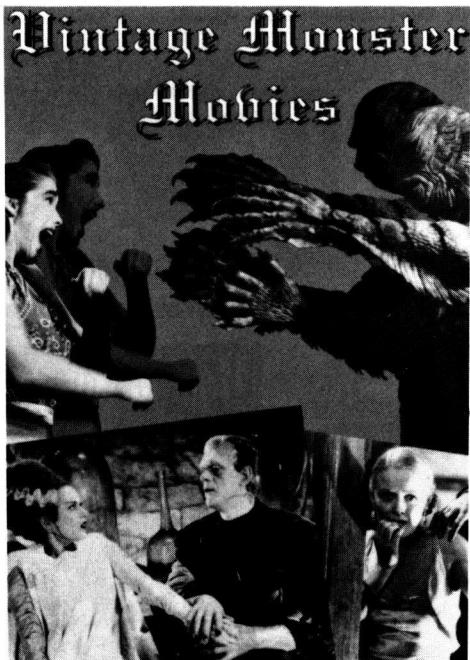
Cindy Baum



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**VINTAGE MONSTER
MOVIES**

**160 pgs. Fantasma
books**

by Robert Marrero

Starting with the silent era through the atomic 50's, *Vintage Horror Movies* is a well-rounded collection chock full of information and stills from these classic films. The book begins with the earliest monster movie, *Frankenstein* (1910). (Although some historians can say that the 2 minute short *The Devil's Manor* (1896) was actually the first of its kind). The adaptation of Mary Shelly's tale was produced by Thomas Edison and ran approx. 16 minutes. The twenties were the era of German films and the rise of Lon Chaney. The 30's and 40's were when the monsters that have stuck in our memories came to life on the big screen. These two decades shaped the films that were to follow in the horror genre, for we all know of Dracula, Frankenstein and the Wolfman thanks to Universal Pictures. The book wraps up with the 50's classics (*Creature From The Black Lagoon*, *Teenage Werewolf*, etc...) *Vintage Monster Movies* also includes an intro by Forry Ackerman and is the perfect book to buy for someone (especially young fans) who are gaining an interest in monster movies.

D.M.



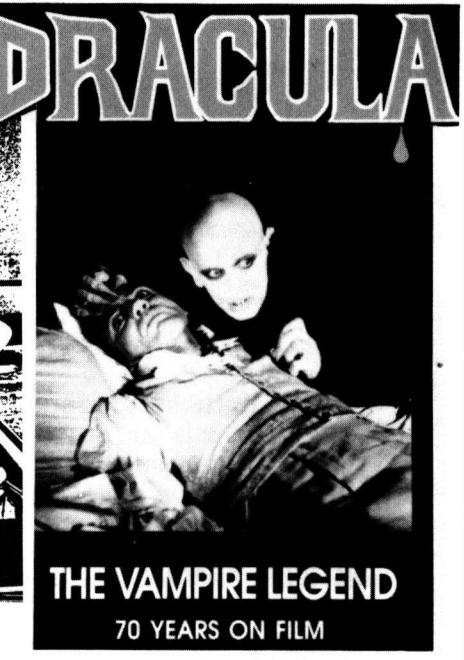
**HOT SCHLOCK
HORROR!**

**128 pgs. Dreamtrip
Press**

by John Wooley

As a tribute to low grade drive-in flicks, John Wooley has hit a soft spot in my heart with *Hot Schlock Horror*. The book recalls 43 grade Z pictures made mainly in the 60's and 70's. The features include Wooley's commentary and interviews conducted with such great filmmakers as Sam Sherman and David Friedman. Articles contain pictures and dialog from some of the hard to find pressbooks of classic (and not so classic) drive-in movies. Contents include - H.G. Lewis titles (*Blood Feast*, *2000 Maniacs* and *The Wizard of Gore*), Ted Mikels best known movies (*Astro Zombies*, *The Corpse Grinders*) as well as *Schlock*, the debut film by John Landis. A few personal favorites made the book. *Door To Door Maniac* (1964) starring Johnny Cash! And the still scary *Beast of Blood* (1970) a Philippines import. A.I.P.'s *Cannibal Girls* starring SCTV alumni Eugene Levy and Andrea Martin, and *The Night Evelyn Came Out Of The Grave* (1971). Scary title, lousy movie. Best of all, Wooley treats these titles with respect, which at times is a feat in itself!

D.M.



**THE VAMPIRE LEGEND
70 YEARS ON FILM**

DRACULA

**The Vampire Legend
on Film**

**120 pgs. Fantasma
books**

by Robert Marrero

Covering the bloody genre from the classic beginning, 1922's *Nosferatu* to the contemporary tackiness of 1992's *Buffy The Vampire Slayer*, Marrero summarizes films from around the world - Italy, Britain, Mexico, etc., They are listed in year order and include everything from the Universal monster series to the Mexican Wrestling stars against the vampires. The author details principal actors and directors in each review. The entire second half of the book is composed of stills grouped according to the subject, i.e. women, offbeat vampire characters and heros. Too many photos come from the same films. More variety could have improved the book, but there are some beautiful scenes from the long sought after Chaney silent classic - *London After Midnight* (1927) *Mark of The Vampire* (1935) and the Hammer series.

Cindy Baum

THE WEREWOLF

As a young boy I can remember going to my Aunt's house on an occasional Saturday night. I always enjoyed the visits because my cousins had a Super 8 projector. We would watch the 12 minute Castle Film versions of *Curse Of The Demon*, *The Mummy's Tomb*, *The Creature Walks Among Us*, *The Giant Claw* and *The Werewolf*. These little snippets always showed the meat and potatoes of a film, no boring dialog, just 12 minutes of monsters in action. Even today I'd prefer to watch the Castle films than most of the above mentioned titles. One of the few exceptions is *The Werewolf*, a 1956 Columbia Pictures release. Unlike the pretty permed look of Lon Chaney Jr. in *The Wolfman* (Jack Pierce's creation), the monster in *The Werewolf* had a genuine frightening look. (I think it had a lot to do with his constant salivating). Sad to say, it hasn't been made available on video yet, so hopefully some company put it out on the market. The cast included Steven Ritch (in his first film role as the Werewolf) and Don Megowan as the Sheriff. The picture was a Sam Katzman production. It was directed by Fred (Earth Vs. The Flying Saucers) Sears. Although the monster had a resemblance to Matt Willis' Werewolf used in *Return of The Vampire* (a 1943 Columbia pic starring Bela Lugosi), Ritch's characterization is more believable as the threatening creature.

Mountain Crest is a small community where all the townspeople know who does and doesn't belong. When a strange man enters the local tavern, it makes small talk very quickly. The new guy in town isn't exactly sure why he is visiting and soon departs the bar. Before he goes he pays the bartender for his drink with a twenty dollar bill. When he leaves he is followed by a man who tries to rob him. They take their fight into a back alley. Only one shadow emerges from the dark. An old woman sees the beast running away and she screams. The sheriff questions her and she tells him that she saw two men go into the alley and one is dead and the other was gone, but it was no man that left the



Steven Ritch as the Werewolf.

The next morning the confused man checks into the local doctors office where he confides in Dr. Gilcrest, a caring gent who wants to help. The man tells of being in a car crash and remembers two doctors being involved with him. He also knows that there are people trying to find and kill him. When Dr. Gilcrest's assistant brings the lost soul something to sedate him, he panics and runs out of the office knowing what may happen.

In a town nearby, the two doctors responsible for turning the man into a beast spot a matching description of him in the Mountain Crest newspaper. Dr. Chambers and Dr. Forrest are responsible for injecting the man with a radioactive serum that has turned him into a werewolf. They decide to go into town and kill him before the Sheriffs men bring him in alive. A knock is heard. It is Mrs. Duncan Marsh. She asks the doctors if they've seen her husband. She says the police took him to a doctor's office that was nearby the accident site.

Dr. Chambers admits that her husband was taken to his office, but that he only had a small bump on his head. In fact, Mr. Marsh left the office before he could tend to him. Chambers assured the worried woman that her husband was fine and she left the office feeling better than when she entered it.

Knowing that time was of the essence, the two doctors drive to Mountain Crest to kill Marsh. As they head into the woods, Dr. Forrest finds the scared Duncan Marsh who quickly recognizes him. Before Forrest can shoot, Duncan changes into the beast and attacks him. Dr. Chambers loads the gun but misses his target. Hearing shots, Sheriff Hayes questions the men on their presence. The doctors explain that Marsh was a patient, but it was a monster that attacked Dr. Forrest. Later that day, the Sheriff finds out that Marsh is indeed the werewolf, since his car had been found with proper identification of the driver. Mrs. Marsh is notified and she and her young son travel to Mountain Crest. Upon their arrival, Sheriff Hayes and men enter the woods and address Marsh. His wife cries "Duncan, we went to help you - your son Chris is here too". The boy breaks free of his mother's grasp and father and son embrace. The party follows and Duncan is taken to jail. Regaining his memory, he tells his wife and son to leave until the situation is cleared up. Knowing it's for the best, they listen to his wishes and depart.

The town is relieved that the werewolf has been caught, but the two corrupt doctors know that they have to get to Marsh before he tells all. They break into the jail and knock out the only guard on duty with an ether-filled handkerchief. Chambers and Forrest go in the cell where Marsh is being detained. It looks as though Marsh is sleeping, but he quickly lunges at the men, this time as a werewolf. He kills the doctors and escapes. The men at the bar hear the fatal screams and run to the jail. Knowing that Marsh has just killed two more men, they break out the torches (like all bonding townspeople do) and head out to the woods once again to catch the beast.



Back when it wasn't hip to wear plaid...

Marsh is spotted in the distance and is chased but manages to escape into the night for a few hours. Sheriff Hayes stops pursuit knowing that daylight is very near and that Marsh cannot go far. (Unlike typical werewolf/wolfman movies, there isn't a specific time when Marsh changes into the beast, such as a full moon. He is seen at night and in broad daylight as the monster). As the sun rises, the men see Marsh (as the beast) running on the highway. They block off both lanes and trap him. The monster leaps over a bridge onto rocks but is soon shot down by the townspeople. In typical fashion, the monster transforms back into Doug Marsh (in slow-motion stop action) as the film ends.

THE WEREWOLF

CAST:

Don Megowan
Joyce Holden
Eleanore Tanin
S. John Launer
George M. Lynn
Introducing
Steven Ritch
as The Werewolf

Screenplay
Robert E. Kent &
James B. Gordon

Directed by
Fred F. Sears

Produced by
Sam Katzman

A Clover production

black & white
1956
83 minutes

released by Columbia
pictures

THE WEREWOLF

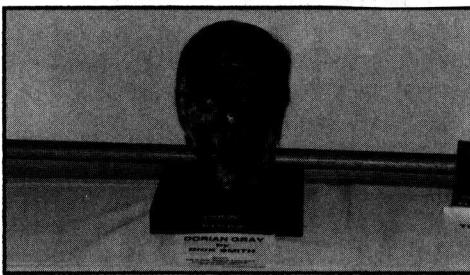
FAMOUS MONSTERS REVISITED

Return of the Ackermanster

The 35th Anniversary bash for Famous Monsters of Filmland was everything it was said to be - packed with celebrities, seminars, dealer booths and highlights of the Acker Museum. Thanks to Dynacomm entertainment, Famous Monsters of Filmland magazine is back. Issue 200 was unveiled at 6p.m. on the first day of the show. Fans lined up to get their hands on a copy. Expect issue 201 in September, with FM being available again on a bi-monthly basis with Forry back at the helm. As for the convention, it was a fans dream come true. Held at the Hyatt Regency in Virginia, the line-up included Forry, Ray Bradbury, Ray Harryhausen, John Landis, Joe Dante, Robert Bloch and the sons and daughters of Karloff, Lugosi, Chaney and Dwight Frye. Wolfman author Curt Siodmak was there as well as Ed Wood regular Conrad Brooks. The convention's agenda had so many seminars happening at once that it was tough to pick which one to go to. I sat in on a few. *Guilty Pleasures* was a seminar on bad films we like but are embarrassed to say. This seminar was presented by the Fanex folks and was a very entertaining discussion on this topic. Other seminars included collecting *Famous Monsters* by Steve Dolnick, *Translating Terror to the Screen* with Robert Bloch, a discussion on classic Universal pictures hosted by Ronald Borst and featuring Curt Siodmak, Gloria Stuart and Carroll Borland. In fact, topic selections were as broad based as to include subject matter such as *Women's Roles in Genre Films*, *How to Create a Fanzine* and *Independent Film Making*. The events were very imaginative. *Horrorwood Squares* was game based upon tic-tac-toe meets charades with audience participation and celebrity guests like Zacherley, Forry, John Landis, and Joe Dante testing their movie knowledge. Other memorable events included the *Son of Ackermuseum auction* and the *Grand Monster Bash/sing-a-long with Uncle Forry* show.



THIS SEMINAR ON B-FILMS INCLUDED CONRAD BROOKS, BOBBY BRESEE, ANGUS SCRIMM AND BRINKE STEVENS.



DICK SMITH'S DORIAN GRAY CREATION. THIS WAS ALSO THE COVER OF SCREAM #1.

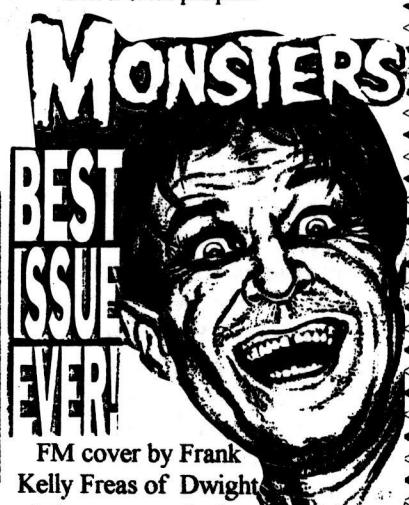


ON STAGE FOR HORRORWOOD SQUARES ARE ZACHERLEY, JOE DANTE, BOBBY BRESEE AND JOHN LANDIS.



SHAMELESS PROMOTIONAL PLUG FOR SCREAM! FORRY AND EDITOR DARRYL MAYESKI.

There was an astounding 48 autograph sessions with the stars, and all celebs should be commended for their patience with some very long lines. Some personal highlights for me included discussing FM cover paintings with artist Basil Gogos and giving copies of *SCREAM* to Forry, and members of The Ramones. I can say that the only disappointment was that no video cameras were allowed into the convention to have a keepsake of memories. But Dynacomm will issue a video version of this show in late September. Whether you did or didn't make this show, there will be plenty of video footage that even convention attendees didn't see since there was so much was going on, it would be impossible to catch everything. Hats off to Dynacomm for doing a fine job in putting together a show that all FM fans will never forget. And yes, there are plans for another FM convention later in '94, so save up now - it'll be here before you know it. Also of note for fans of Forry is a fine publication called *Wonderama*. It is an annual magazine dedicated to what Forry loves best - classic Sci-Fi. It's available from Pure Imagination, 88 Lexington Ave. Suite 2E, New York, NY 10016. Cost is \$9.00 postpaid.



FM cover by Frank Kelly Freas of Dwight Ackerman - or is that Forry Frye?

THE HOPE ORGAN INTERVIEW

A TRIBUTE TO MUSICAL MURDERERS

This interview with Hope Organ took place on WRSU-FM in New Brunswick, N.J. on December 27, 1992.

SCREAM is represented by "Morning Sickness" D.J. Gene Temesy. Hope Organ is represented by Peter Shrockey.

SCREAM: Is Hope Organ A band?

Peter: Yes and no. Actually, it's like a loose-knit group of people, friends, myself, we research and investigate, all kinds of bizarre things and document them, liberate them if you will. Like the Manson family. I have a ton of files on them. I have collected files on serial killers, mass murderers, whatever.

SCREAM: You recorded a single of Brooks Poston and he's one of the Manson family members. How did you dig those songs up?

Peter: I originally heard them on a Manson documentary, which I think is titled **Manson**. It was released in

1970 or '71. It's on video.

SCREAM: Oh right, Squeaky's in that too. And the entire Manson family.

Peter: Yeah, I tried my hardest to get in touch with Brooks or Paul. I think Paul died not too long ago from cancer. A friend in California told me that Paul, or Little Paul as he's known, died.

SCREAM: Paul Watkins?

Peter: Yeah, I think Paul died of cancer a few years back. I

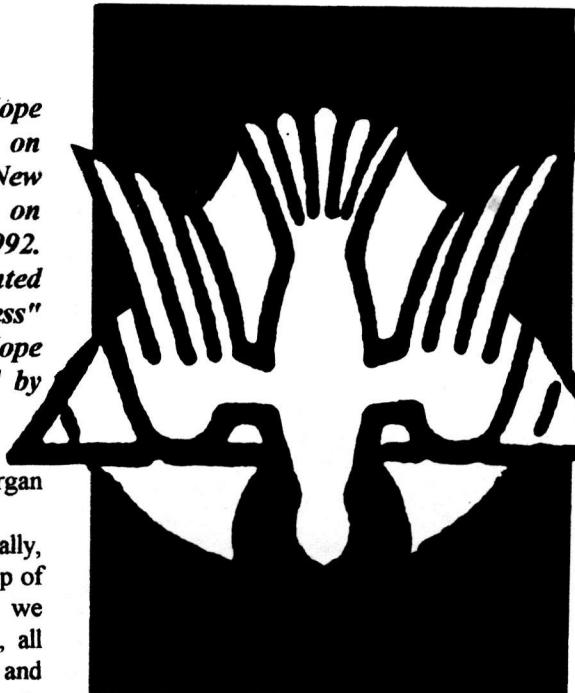
tried to get in touch with him. I even petitioned ASCAP and BMI to try and find if the songs were copywritten or published, but apparently they weren't. Seems kind of funny that the songs were on the documentary and not published. So we went ahead and recorded them anyway. So I may owe someone a few bucks out there.

SCREAM: I basically mail-ordered this single. Was there any distribution on it?

Peter: Not originally. Right now, we are starting to pick up a French label and I think Dutch East might be getting a few. I recently sent a batch of promos out to different distributors, so I'm waiting to hear back from them. We sell most of them through mail order alone. So for being an indie label, it's done fairly well.

SCREAM: I don't know if this relates to you, but there's this group in Norway that has a compilation of Charles Manson songs and I think G.G. Allin is on it. Are you familiar with it?

Peter: Yeah, we're on it.



SCREAM: Okay, so Hope Organ does play on this comp. Now what happened with the single? The singer died or something?

Peter: Yeah, he was a friend of mine, Bob Petri. About three years ago, on New Year's Eve, he passed away after a pretty heavy night of drinking. Between both of us. I'd last seen him around nine o'clock, and I think about one o'clock that morning he passed away. I'm not really too sure how he died, but he did nonetheless. Sort of a tragic thing.

SCREAM: Are you making that cassette available of the stuff that you're on with the Manson songs?

Peter: No, I'm not, but the fellow that I think is from Belgium (actually Norway) is selling them through the mail. It's called **Watching Satan**. It's all Charles Manson covers, or something to do with the family.

SCREAM: You're a distributor as well. Don't you put out a book called "*They Call Him Mr. Gacy*". Not the book itself, but you do distribute it, right?

Peter: Yes. I'm friends with John. Mr. Gacy.

SCREAM: Is there a sequel to that book?

Peter: There's one that came out not too long ago. I think a fellow named Rick Staton from...

SCREAM: Grindhouse Graphics.

Peter: Yeah, I just ordered a copy of that and I might distribute it very soon. I'm going to check it out and see what it's like.

SCREAM: But the initial pressing did sell out if I'm correct.

Peter: I'm not really sure. I think Rick might have some available of Volume 1, but I'm not sure.

SCREAM: The book is very amusing. It has letters from Oprah Winfrey, members of the Angry Samoans, The Cramps, and all these wild people.

Peter: I hope none of mine pop up in the next one. (Laughs) Yeah, I'm also friends with an acquaintance of Gacy's Cocoa



I'm not sure if you are familiar with Andrew Cocarales.

SCREAM: No, I'm not.

Peter: He is right across from Gacy on Death Row. He was involved in the cannibal killings in Chicago. This was in the late 70's, early 80's. He called about a week before Christmas. He and Gacy are buddies. I guess, if that's what you want to call them.

SCREAM: Do you own any of John Wayne Gacy's paintings?

Peter: I have an original Christ. I made some laser prints of them off and I had John sign them "With

health", or "best wishes" or something of that nature. I've sold a few of those through mail order. I have more if anyone is interested.

SCREAM: As far as the single "Young Girl", do you have any comment on it?

Peter: No, other than we recorded it three years ago and like I said earlier, we sold quite a few of them. So all you moms out there, there's a lot more kooks out there than you think. My Mother, when I originally decided to put the record out, was like "Oh you know, you're a kook, blah,blah,blah," to put it lightly.

SCREAM: Are there any other Brooks Poston songs that you know of that you plan to record?

Peter: Yeah, well that is pretty much it. We were going to do two more songs from the Manson documentary, but we decided not to.

SCREAM: Does your label Ingreat Records have anything else available?

Peter: No. We are currently working on a new single titled "*Apathy For The Devil*". The only thing I could compare it to, and I hate to do this, is a Nine Inch Nails/ Skinny Puppy sound. More along the lines of an industrial-dance thing.

SCREAM: So the single that's out doesn't represent the Hope Organ sound?

Peter: Correct. We haven't played live shows for a while because it's so monotonous playing in an industrial band, in the true sense of the word in the true sense of the word that Genesis

HOPE ORGAN

Continued from previous page

P'Orridge termed a few years ago. Pure noise, that is pretty much what we did when we played out live. Whatever we could get our hands on and smash up, that's what it sounded like.

SCREAM: Have you played much in Pittsburgh?

Peter: No, like I said, we haven't played out live much. I think our last show was in 1990, we opened for Etant Donnes from France. Actually, we played a club here in Pittsburgh called Metropol in '91. So its been a few years since we've played any shows.

SCREAM: Did you ever correspond with Manson?

Peter: I've written him a few letters, but he never wrote back. But I have corresponded with Bobby Beausoleil, and he's going to be doing the artwork for the upcoming single release.

SCREAM: Amazing. What about Richard Ramirez?

Peter: No, I think he's a dick.

SCREAM: I hear that he's got a lot of women at his doorstep.

Peter: Yeah, a blonde girl. She is pretty but not very bright. I think Ramirez just got married.

SCREAM: In jail? What kind of privacy could they have?

Peter: I guess they have some type of conjugal visits like once a month. Beausoleil is married. In fact, the woman that is sending me the artwork for our single is Barbara Beausoleil. So I'm assuming that she is his wife.

SCREAM: But can you get laid during these visits?

Peter: Yeah, of course, I think that they have a little trailer set-up out in the yard. (laughter). Tex Watson fathered three kids while he's been incarcerated.

SCREAM: Wow. Whatever happened to the babies that Charlie Manson had while the family was still on the Spahn ranch? Did they keep their identity's secret?

Peter: I think from what I've seen on *Geraldo* and shows of that nature. I have some of them on tape. It's ironic that I grew up right across the river from where Manson was raised. He was born in Cincinnati and I grew up in McMechan, West Virginia in Benwood which is straight across the river from my hometown of Shadyside, Ohio. I heard one of Charlie's sons still lives back there. His name is Jay White. That's what I heard. And a town that is about five or six miles up river from me, Bridgeport, Ohio is where Manson stole a '51 Buick to get to California, so...

SCREAM: On the B-side of the single, you've got a sample of a voice, who is it?

Peter: I think it's Paul Watkins. We sampled it right off of the Manson documentary video.

SCREAM: So the video is the only source to hear those songs in their original form.

Peter: That's the only way you can hear those tunes.

SCREAM: Did you write Squeaky Fromme?

Peter: No, none of the Manson family members other than Beausoleil, "Cupid".

SCREAM: Do you have Fromme's address?

Peter: No, I don't. I'm trying to get Mark David Chapman's address right now. I just wrote the prison requesting his proper address. I wrote one letter to him, but it was returned because it didn't have the proper address on it.

SCREAM: The prison will write you back with the actual address?

Peter: They should. That is how I got John Gacy's address. I corresponded with a friend of Ted Bundy's in Florida. Ted had such an overwhelming amount of mail that he would get other inmates to write back for him. So I wrote to one of his friends for a while.

Jerry Brudos, I used to

correspond to, the lust killer. I think he is out in Oregon or Washington. I haven't written to him for a long time. I wrote a few others like Andrew Cocorales. That's about it.

SCREAM: The one thing that prisoners can't do is write other inmates. Correct?

Peter: Right. Charlie can't write Squeaky. But I'm sure he communicates with her by other means.

SCREAM: Through a third party.

Peter: Or psychically.

SCREAM: Did you do vocals on the single?

Peter: No. I sing backing vocals on the b-side. And I also co-produced the single.

EDITOR'S NOTE: Hope Organ can be reached at P.O. Box 293, Pittsburgh, PA 15230.

Gene Temesy is the Editor of *Dangerous Rhythms*.

G.G. ALLIN 1956-1993

Rock 'N' Roll has lost its most dangerous ally. G.G. Allin is dead. Kevin Michael Allin (36) was the most controversial of all performers in the rock era. Shock value was a big part of G.G.'s stage act, but the man lived his show. He was found dead at a friend's apartment in New York City from a heroin overdose on June 28th. He was truly the wildest performer ever to hit the stage, literally. Sadly, he died prematurely, since G.G. wanted his grand finale to be an explosive suicide on his own turf, the stage. He was supposed to off himself in 1990, but a jail sentence postponed this event. Everyone who knew G.G. could tell you that he wasn't one to bluff about this, and that his death was not expected yet. He will go down as a rock icon, but he surely didn't want it to end this way. A G.G. Allin show would consist of vulgar lyrics, a loud back-up band - The Murder Junkies, and a variety of sights no other act could come close to. G.G. would beat people up, get beat up, have sex, defecate, smash bottles in his face, break his teeth with a microphone, slam his (or anybody's) head against a wall, and escape the police before they could catch him. His legion of dedicated fans wanted to be in the front row when G.G. killed himself so they could die with him. Former Murder Junkie member Chicken Joe called G.G.'s fans the biggest bunch of losers of the face of the earth!



Dressed for the occasion. **G.G. Allin in his final performance.**

Photo Courtesy of Todd Phillips.

Even his funeral was a show in itself. Buried with a bottle of Jim Beam, a walkman playing *The Suicide Sessions*, and leather jacket and jock-strap, G.G. died as he lived. The G.G. Allin story has been kept immortal thanks to a young filmmaker named Todd Phillips. A documentary titled **Hated** is the ultimate tribute to the animalistic rocker. The 52 minute film is not typical G.G. fare. Unlike previous G.G. videos, **Hated** was shot for the big screen and was well researched. We get to meet G.G.'s brother (and band member) Merle Allin. He says that G.G. was anti-social and was very much like his dad! Producer/Director Phillips shows the viewer that G.G. was always an outcast. Interviews with G.G.'s teachers and high school buddies confirm that Allin was a timebomb that outgrew his hometown quickly. Dino, the drummer for The Murder Junkies loves to be naked as much as possible and was arrested for exposing himself to a little girl. "I was only teasing her!" he replied. Even Dee Dee Ramone was a band member, but he couldn't handle the job. We also get to meet Unk, a dedicated fan who throws a birthday bash for G.G. As a present, Unk hires a girl to urinate in Allin's mouth as he pukes up hot dogs! Even ex band members share unpleasant memories of life on the road with G.G. The only essential character missing from this film is G.G.'s mother. But **Hated** does portray G.G. Allin in an honest light. Not a pretty picture, but a necessary one. Available through Film Threat video P.O. Box 3170, Los Angeles, CA 90078. \$24.95 plus \$2.00 postage.

The Great Project Unlimited Massacre

By Johnny Legend

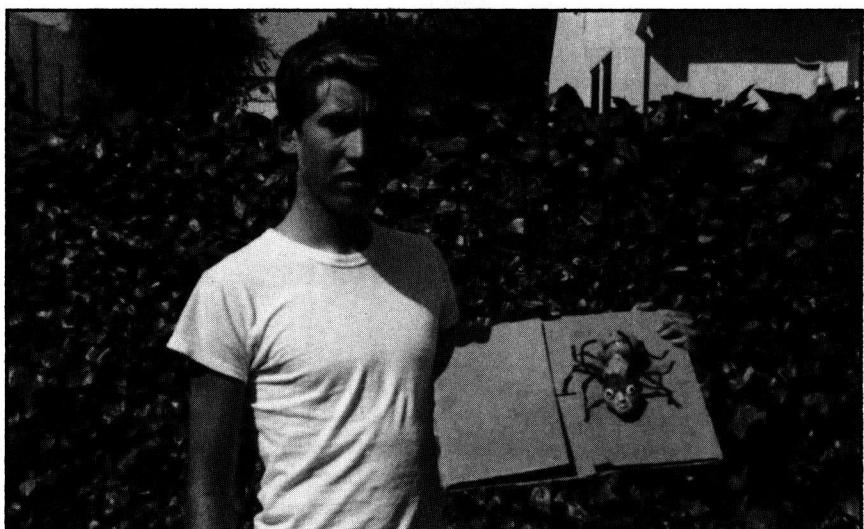
And so it was one Saturday morning in '65 when my buddy from down the block Dennis up and said "Did you know that the guys who do *The Outer Limits* are selling off all their stuff?" I did a double-take and stared back at Dennis a.k.a. "The Dink" a.k.a. "Rushton Palmer," star of all our childhood eight millimeter epics (*Phantom Island*, *Superslob Meets Hercules*, etc.) and simply said "Huh?" "Sure" he said, casually pulling out a flier he had gotten in the mail. "They're having some kinda auction... and by the way, it's today."

I hastily scanned the sketchy leaflet. Sure enough, "*Project Unlimited*" the world's first special effects and costume company which started in the late 1950's with *Tom Thumb* and continued into the late sixties with *The Seven Faces of Dr. Lao*, *Jack The Giant Killer*, and all 49 episodes of *The Outer Limits*, was going belly-up. There was an address - 5555 Sunset Boulevard, the company's entire inventory was indeed up for grabs, and the damn thing had already started!

I snapped into action. "My God, this could mean almost anything - let's go." With Dennis in tow I rushed home, commandeered the family station wagon and quicker than you can say "Paul Blaisdell Lives!" we were off. I was a very skinny sixteen, barely five feet tall and a hundred pounds, with just under ten bucks in my pocket. Just shy of high noon we arrived at the small outdoor parking lot adjacent to the Hollywood studio. At first it looked like your average sloppily-assembled Garage sale in Hell, sparsely attended by the usual assortment of *Famous Monsters* followers, fans and fellow travellers. Forry was there, naturally, along with James Warren and other familiar "folk heroes" of the era. On closer inspection, however, the wonders on hand became starkly apparent - costumes, monsters and miniatures representing an explosion of warm movie memories.

The small crowd's attention was focused on one area where the most impressive life-size creatures were being auctioned off for lofty sums in the fifty to one hundred dollar range. I quickly drifted to the sidelines and happened to come across the original Zanti Misfits scattered about on a card table. The first two were in more-or-less perfect shape, each about a foot long, fully functional and ready to animate. The third one was slightly bent and beat up, and the fourth one was in pieces (almost complete).

The Dink, meanwhile, was front and center at the auction block where the bidding on the quite striking *Megasoid* costume (featured in *The Duplicate Man* episode starring Ron Randell & Constance Towers) had bogged down at ten dollars. The main hitch seemed to be that the furry, full-body outfit was missing its handsome beaked headpiece, and the high-rollers were in a quandary as to the creature's value. Dennis entered the action with an eleven dollar bid, went



THE ADOLESCENT LEGEND PROUDLY DISPLAYS HIS RESTORED ZANTI MISFIT.

I soon found myself tugging on the shirt-sleeve of some moon-faced huckster-type who glanced down at me slightly perturbed and said, "Oh, dose ants..dere at least five bucks a piece." This revealing bit of swap-meet mindset helped to guide me throughout the day. I played lowball. "Listen Mister, I only got a couple bucks. How about fifty cents for that busted up one?" The merchant squinted at *Zanti Number Four*, then winked at the nearby adults. "Tell you what, kid, make it six bits and you got yourself a deal." I eagerly handed over three quarters, shoved my ant into a broken shoe box, and moved along.

unchallenged, and moments later walked away with the headless beauty. I had come across a pile of rubber snakes, the original appliances used on the *Medusa-head* in *The Seven Faces of Dr. Lao*. No one else seemed interested so after a bit of haggling with moon-face, I plunked down a buck-and-a-half for the fistful of squirming reptiles.

Down the aisle I spotted a couple of mangy-looking stuffed birds. They each had a bent coat-hanger attached to the head so that you could squat them into one hand while cleverly controlling the head from below

with your other hand. Someone said "Oh yeah, those were in *Flight of The Lost Balloon* or *Two Weeks In A Balloon* or some *Balloon* movie." I figured "what the hell" so for a buck I walked away with the birds.

Over at the main podium, the bidding had simmered down again surprisingly on two of the most impressive items on hand, a matching set of huge, colorful protoplasmic glob-creatures originally seen in "The Probe," the very last episode of *The Outer Limits*, in which they were affectionately referred to as *Mikie*. The big *mikie* had a cavity large enough to conceal one full-grown adult - the smaller *mikie* was perfect for a young child or midget "passenger." Once inside on all fours, you could crawl blindly along the ground, giving the illusion that the *mikies* were moving "all by themselves." The potential buyers were stricken with practical concerns, such as "Gee, how would we ever get them home?" Dennis quietly won the war of nerves and secured the twin terrors for a cool fifteen smackers.

Off to the side, my attention was riveted to the giant claw armature from *Jack The Giant Killer*. Realizing that this was a vintage piece employed by Harryhausen protege Jim Danforth, I popped for another buck-fifty and stuffed the taloned treat into my booty-bag.

It was approaching late afternoon and everyone (except for me, it seemed) was waiting anxiously for the premium item of the day - the



DENNIS, CLAD IN HIS *PHANTOM ISLAND* GARB, POSES WITH BIG MIKIE AND LITTLE MIKIE AS SEEN IN THE FINAL EPISODE OF *THE OUTER LIMITS*.

elaborate, colorful mechanical-man costume from the celebrated Isaac Asimov *I, Robot* episode.

The bidding soared up to the hundred dollar mark and beyond. One spoiled rich kid with a limousine and a chauffeur kept jacking the price up until someone finally tipped the scales around a hundred and fifty and walked away with the Grand Prize. The high rollers shook their heads and began to disperse. The moment I had been waiting for was at hand.

Sitting to the side, almost forgotten, in two barely recognizable battered pieces, was the original *Garbage Eater*, a.k.a. the *Chromoite* from the classic Henry Silva episode *The Mice* in which the Earth

experimented with a prisoner exchange program with the Planet Chromo. I had to call back the auctioneer who was walking away: "What about that one Mister?" He glanced at the rubbery mess on the ground, shrugged and said, "Yeah, what about that one..."

The rich kid and a couple of stragglers were the only ones left when someone jokingly started the bidding at a dollar. "Richie" pondered this then raised the ante to a dollar-fifty. I saw a place for me in this action and bravely blurted out "Two dollars!" The first guy apathetically went up to two-fifty, Richie immediately jumped to three dollars.

Then, mustering all the false bravado and moxie I could for my age, I stared blazen-eyed and boldly at Richie and the other bidder and solemnly said, "I'm going to have that THING no matter what it costs!" Dead silence followed this, possibly the most dramatic moment of my young life, after which I murmured, "Three-fifty." Icy heartbeats ticked by until the auctioneer shouted with finality - "Sold!"

The auction was over. In one classic footnote, Forry and James Warren posed (for possible the last time together) in front of my new *Garbage Eater* which was propped up on the back of the family wagon. Future wrestling mogul Jeff Walton stood proudly nearby wearing Dennis' new *Megasold* costume. I still had a buck and some change in my pocket. Then Dennis and I had the ungodly task of cramming all that crap into the car to go home.

Continued on next page



"THIS'LL COST YOU AN ARM AND A LEG!" AND THAT'S JUST WHAT JOHNNY GOT - THE CLAWED ARMATURE FROM JACK THE GIANT KILLER AND A MISCELLANEOUS LEG (PROBABLY FROM BROTHERS GRIMM).

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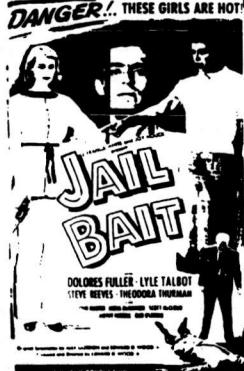
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THE ZANTI MISFIT: I immediately reassembled and repainted the limber insect and shot some footage of it riding a skateboard in my backyard.

THE MEDUSA SNAKES: Made one final appearance on "career day" in junior college when I wowed the class with an "animation demonstration."

THE BIRDS: Provided years of entertainment at private parties and the like as I stunned unwary guests with the spectacle of a pet bird on my hand turning its head in complete circles.

THE JACK THE GIANT KILLER CLAW: Was mounted to a "Flub-a-Dub" duck head and featured in the title role of *Puke, The Saliva Demon* a 1967 eight millimeter epic starring Dennis.

THE MIKIES and THE MEGASOID: Dennis was forced by his parents to give them all away to neighborhood kids less than a month after the auction.

THE GARBAGE EATER: A bit of spit and polish and the Chromite was as good as new and he became quite popular at school functions at the San Fernando Valley; appeared frequently on the Sunset Strip at the height of the Pandora's Box era to promote local rock concerts & roadshow-type events, needless to say wrecking havoc on the L.S.D.-addled teenage minds of the time; also appeared on TV talk shows such as *Joe Pyne* and the forgotten *Margolies & Arrogant* program; was featured in *Live At Pershing Square*, an amateur film of the late sixties in which Legend and friends actually convinced a congregation of downtown derelicts that the creature was a real-life "Messenger from Satan."

Drifting into darker times, the *Garbage Eater* and other artifacts bought by Johnny all disappeared into a swirl of bad crash pads, unpaid storage fiascos, landlord-tenant disputes, and, by the year 1970, they were all gone.



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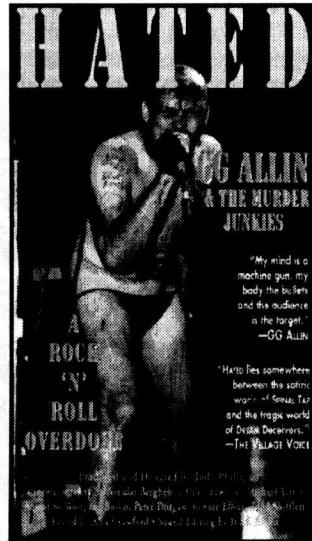
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□ HARDCORE: THE FILMS OF RICHARD KERN VOL I * (HCR107) This compilation includes such evil NY-underground classics as *You Killed Me First*, *Submit To Me*, and *The Right Side of My Brain*, featuring Lydia Lunch, Karen Finley and Henry Rollins. Music by Sonic Youth and more! (90 min.) \$29.95 The second tape, **HARDCORE VOL II *** (HCR111), includes the legendary Lydia Lunch collaboration *Fingered* and the notorious *Evil Cameraman*. Music by Cop Shoot Cop, Foetus and Sonic Youth. (90 min.) \$29.95 *Hardcore Kern I & II* for \$49.95

NEW! □ HATED: GG ALLIN & THE MURDER JUNKIES* (HAT 141) Completed just before his death, this movie captures all the sound and fury that was GG Allin—who broke parole to appear in the film. Featured is not only Allin's live act that drew the curious, but the injuries, police activity and rock 'n' roll savagery that is his legacy. Also includes exclusive footage of Allin's highly unusual funeral. (60 min.) \$24.95

□ NEKROMANTIK * (NEK105) This uncut classic is an absolute 10 on the squirm-o-meter as the disenfranchised youth of Deutschland find uses for the not-so-recently-deceased. Oddly, it's a love story too. "New gore terrain!"—S.F. Weekly (74 min./English subtitles) \$29.95

□ NEKROMANTIK 2 * (NEK109) You'll gasp as a beautiful necrophile discovers true love, proving again that there is sex after death! Worse than the first and has a sick ending you can torture your friends with. (100 min./English subtitles) \$29.95

□ THE DEATH KING * (DKG106) Seven days of suicide makes for a week of bizarre horror! Features a gruesome Nazi torture scene not for the squeamish! (80 min./English subtitles) \$29.95

□ CORPSE F - CKIN G ART * (CFA122) Interviews and behind-the-scenes footage explain the cinematicities of director Jorg Buttgereit with rare stills, gore effects secrets and unreleased scenes. Includes *Hot Love*, the pre-Nekro shocker! (90 min.) \$29.95 *Nekromantik I** & *2** both only \$49.95 or *The Death King** & *Nekro 1** & *2** all 3 only \$79.95 or add *Corpse Fucking Art** to get all 4 for \$99.95

□ RED * (RED104) Phone pranks can kill a man! If you know about the Red tape, this visual depiction is a must! Lawrence Tierney stars in this hilariously obscene film about the misuse of the telephone. (35 min.) \$19.95

* ALL TITLES ARE ADULTS ONLY AND REQUIRE A SIGNATURE!

Hep Cat's Music Reviews



Hep Cat is the SCREEM music critic. He claims to be on a telepathic wavelength with Nervous Norvis. Hep Cat listens to all music that arrives at the SCREEM office, so send your CD's, cassettes and videos for review to: SCREEMUSIC - 490 S. FRANKLIN ST., WILKES-BARRE, PA 18702

With Halloween here, it's always fun to play some of my fave spooky records. I won't mention any out of print titles, since most of the in print titles are hard enough to find!! Best of this bunch is *Elvira Presents Haunted Hits* a compilation of 23 tracks (on the cassette, there are less on the CD) featuring Vic Mizzy's *Addams Family Theme*, *Attack of The Killer Tomatoes* and seasonal favorites from *The Cramps*, *Screamin' Jay Hawkins*, and the Ran-Dells. One of the best Halloween tunes ever written is here - the delightful *Halloween Spooks* by Lambert, Hendricks and Ross. Missing is the hilarious *It's Halloween* by the gawd-awful 60's girl group *The Shaggs*, which did appear on Elvira's *Vinyl Macabre* compilation. Bobby (Boris) Pickett's *Monster Mash* album was re-issued last year and adds 4 bonus tracks that were missing from the 70's re-release. Digitally remastered, it sounds great, even though no matter how much it gets cleaned up, it's still outdated.

Also re-issued is *The Ghouls* album *Monsterville Heaven* which has its moments but is even more outdated than the *Monster Mash* album. Lastly, the cool ghoul Zacherley has two cassette singles available. Sadly, none of his early albums have been put back into print for ages but these recordings show that Zach still has the talent to perform what he does best. The singles are *Grave Robbing Tonight* b/w *Zack is Back*. Tape 2 features *Eternal Polyester* and *Formaldehyde*.

From MAD GHOUl MARKETING, P.O. Box 13, Hampton Bays, NY 11946.



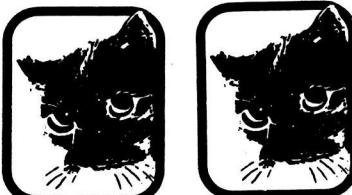
New York indie band *Karen Black* just released their debut CD, *A National Health Care*, it's about time! They've been touring these tunes for quite a while, I wish them the best of success, they deserve it. Send \$14.00 to BEAUTIFUL LABEL, P.O. Box 20818, New York, NY 10009. Caught the Butthole Surfers tour (Thanks to Tracey at Capitol). Whatta show! The band was tight and the song selection was better than I expected it to be. Only setback was that their movie screen highlights are getting tamer. What happened to the highway fatality shots?

QUICKIES

TESCO VEE'S HATE POLICE Gonzo Hate Vibe

Ex-Meatmen leader is back with another record full of perversion as seen thru the eyes of Tesco Vee. Unlike his debut EP, this is way too long, very repetitive and void of the humor that makes a Tesco record worthwhile.

MORRISEY-Beethoven Was Deaf
Import only live album has a few non-lp tracks recorded live in Paris. No *Smiths* tunes here, but a well rounded selection of tracks. Recommended for die-hard fans only.



QUICKIES

BAD MANNERS-Fat Sound

Skasters make a commercial attempt that isn't as disastrous as their 80's CBS period but not quite as memorable as the last outing *Return of The Ugly*. Highlights include cover versions- *The First Cut Is The Deepest*, *Midnight Rider* and *The Kinks* standard, *Lola*.

BUZZCOCKS

Trade Test Transmissions

A sort of reunion album since Pete Shelley and Steve Diggle remain as original members. Not a disappointment by any means. It could've sounded like a Pete Shelley solo album (God forbid). The record is true to the Buzzcocks trademark punk/pop sound and though it's tough to compare this to the earlier songs, Trade Test Transmissions stands proud on its own merits.

With 1993 coming to a close, we thought that we'd pick our fave/worst albums of the year.

BEST

1. URGE OVERKILL-Saturation
2. WORLD PARTY - Bang!
3. AIMEE MANN - Whatever
4. ROBIN HITCHCOCK - Respect
5. PERE UBU-Story of My Life
6. VAN MORRISON - Too Long In Exile
7. BAD RELIGION - Recipe For Hate
8. THE THE - Dusk
9. PAUL WESTERBERG-14 Songs
10. a-ha - Memorial Beach

Next issue - The ten biggest disasters (and why) of the year.

CHILLER THEATRE

For horror collectors, nothing beats going to a Chiller Theatre convention. But if you need a fix between the months of May and October (when these conventions are held) then the Chiller Theatre store can take care of your needs. The Chiller cons and the Chiller store are the brainchild of long time collector Kevin Clement. Although the Chiller conventions started in 1990 and the store is 2 years old, Kevin has been in the horror business for 12 years doing mail-order sales of horror and Sci-Fi related items. His clientele include John Carpenter, Kirk Hammett of Metallica, Tom Savini and Johnny Ramone to name but a few. Kevin has an amazing collection, some of it is on display at the Chiller Store. His love of Horror couldn't be kept to himself, so this is his way of sharing it with all of us. The Chiller Expo gives the horror fan everything they could ask for with diversity being the key. Kevin doesn't stay one dimensional in his choices for Chiller Expo guests. Twice a year the immortal Zacherley shows up as the guest celebrity host and no matter how many times you see Zach, he still gives a great performance for the folks who remember him in TV's Shock Theatre days. Past Chiller guests have included Herschell Gordon Lewis, Dyanne(Ilisa)Thorne

, Jonathan Harris, David Friedman, Bruce Campbell, Forrest J. Ackerman, Ray Harryhausen, Ted V. Mikels, Brinke Stevens and Gunnar Hansen to name a few. This year's October show will be the biggest yet with another super list of celebs in store for fans and the great selection of dealer tables is enough to wet the palate of any horror fan. This Expo will also be the first to fall on the Halloween weekend. And to make it even more special, the Chiller Con will be held for three days (Oct. 29, 30 and 31) at the Meadowlands Hilton. Tentative guests include Melissa Moore, Jeffrey (Re-Animator) Combs, Monique Gabrielle, Beverly Garland, Stewart Gordon and of course Zacherley. Gore Gazette editor Rick Sullivan will be on hand as the MC (a show in itself!) Don't miss this incredible event!!



Left to right: David Friedman, Kevin Clement and Herschell Gordon Lewis.



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VIDEO REVIEWS



SWAMP GIRL

1971 Color Director: Don Davis

Three good old boys go night fishing when they find a man writhing in pain on the shores of a swamp. Barely alive the man tells of a woman who saved him from being swallowed by an alligator. His leg is mangled (FX are shades of H.G. Lewis) and he soon dies from loss of blood. The local yokels go back to tell Ranger Jim Waters (played by country star Ferlin Husky!) about the incident and the strange occurrence of the swamp girl. This isn't the first time someone mentioned her so the lawman takes to the swamp for clues of her existence. He catches a glimpse of someone running through the swamp and a chase ensues. At the moment he gets a hold of the swamp girl's arm, his leg gets caught in a bear trap. The Ranger assures the girl he won't hurt her and she reluctantly gives him a chance to explain his pursuit. The swamp girl confides in him and tells of her life in the swamps. "My name is Janine. I live in a shack with my Pa. We don't bother anyone!" Jim says that it is illegal to live out on the swamp land but he could help her find a new home. Janine agrees to meet him the next day in the same spot. For a swamp girl, she ain't bad looking. 17, blonde, blue eyes. Pa on the other hand is blacker than the ace of spades! This story has so many twists and turns it will make you dizzy just watching it! The film does include a cat fight, death by 'gators and snakes and a theme song that is worth the price of the video itself! The movie poster boasts..."Filmed in vivid color in the natural wilds of the Okefenokee swamps!" Available from Something Weird Video.



PAGAN ISLAND

1960 B/W Director: Barry Mahon

If this is Pagan Island, then Staten Island is only minutes away! Producer/Director Mahon is known for no budget films like *Rocket Attack U.S.A.*, *Cuban Rebel Girls* and *The Beast That Killed Women*. He even produced two Rock'N Roll oriented films in the early 70's starring *Grand Funk Railroad* and *Iron Butterfly*! But Barry is at his best (or worst) with nudie features like *Pagan Island*.

Ed Dew stars as a guy who is lost at sea and wanders onto an island filled with beautiful young women. These gals must have learned our language from the Tonto school of bad broken English. A typical sentence in this film sounds like this: Man: "I'm hungry. I need food." Pagan girl: "I no understand", but you white man - you no good". Although the gals don't show anything below the waist, they only wear lei's for their tops so plenty of quickie mammary shots can be seen to keep your interest in between boring dialog. And there is a story buried somewhere in this film about gods, love, trust and bad white men. And the film does have a moral...beware of Barry Mahon!

Transferred from the original 35 mm master. This is one in a series taken from Johnny Legend's Untamed Video collection, which is distributed by Something Weird Video.



CHARLES MANSON, SUPERSTAR

1992 Color Director: Nikolas Schreck

Did you know that the date of August 8th has a history of association with the macabre? Nagasaki, Japan was all but destroyed on that date, in 1945. Disneyland in Anaheim, California opened its Haunted Mansion for the first time in 1969. And, later on that same day in 1969, actress Sharon Tate and four others were brutally slain at her Benedict Canyon home by the now infamous Manson family.

For a few other bits of August 8th history, refer to Werewolf Video's Charles Manson, Superstar. It's simply great! Shot (no pun intended) entirely on location in San Quentin Prison, Death Valley, and the Santa Susanna Mountains, this flick is one of the strangest (perhaps THE strangest) Manson film to date. Charlie himself provides music for the score as does former Mansonite Bobby Beausoleil who was imprisoned for the murder of musician Gary Hinman in July of '69. How can a film miss with Lynette "Squeaky" Fromme as a consultant!

The film takes us to the now empty lot, infested with VERY tall weeds, where Spahn Ranch (the Manson family dwelling at the time of the Tate murders) once stood. It was destroyed by a massive fire in the 70's. We also visit Manson hideouts Myers Ranch and Barker Ranch in Death Valley where Manson believed there was a bottomless pit dating back to Biblical times.

Continued on next page

VIDEO REVIEWS

Continued

Of course, the San Quentin interview with Charlie is superb! Manson's "aerobics" are as good as ever and his "respect" for his jailers" shines through!

Also worth mentioning is the artwork. It's both shocking and captivating - much like Manson himself - and much like the entire video for that matter. Anyone even remotely interested in the Manson mystique MUST see *Charles Manson, Superstar*. It mentions Manson material I've never even heard of (and I've followed the case since '75) and "that sums it up in one big lump"

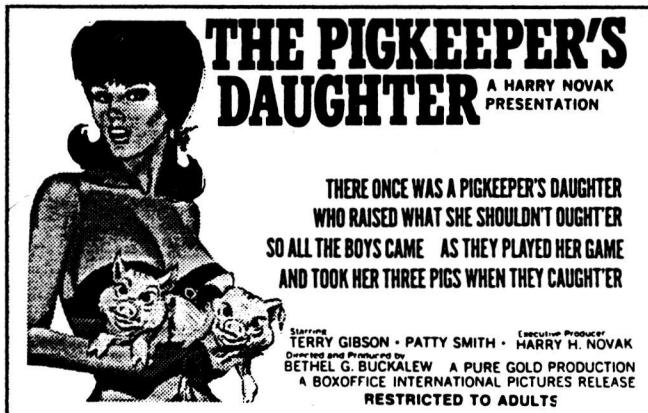
\$49.95 from **Video**

Werewolf, 8033 Sunset Blvd., #1313,
Los Angeles, CA 90046.

DEATH SCENES 2

Anton LeVay narrated the first of this series, a graphic look at murder and accidents through the lens of the crime scene photographer, and morgue table file photography. Though the first *Death Scenes* did dwell on earlier atrocities, from the 1960's back, it did deliver visceral gut-punches that the *Faces of Death* videos tried so desperately to deliver, through staged phoniness. The second is literally unbelievable, giving the viewer a gander at entire highway fatality films from the sixties (in color, mind you), celebrities (Lugosi, Mansfield, Morrow, et al) final visions (the entire Vic Morrow *Twilight Zone* tragedy from several angles, at several speeds), the crime scene pics of Manson's victims (morgue table shots as well), and the entire R. Bud Dwyer suicide spectacle! In between all of this, you'll find plenty o' disembowelings, dismemberments, shootings, stabbings, accidents, and other horrors that the *FOD* series just didn't look hard enough for. All in all, the entrails, blood, and raw carnage will satisfy anyone who's been blue-balled by *Death Faces*, *Dying*, or the countless other pseudo-docu-pics that wallow in the Nazi camp footage we've all seen too many times. Now if someone would just grant access to videos of *Des Morts (Of The Dead)* and *Savage Man, Savage Beast*.

Three From Harry Novak



THERE ONCE WAS A PIGKEEPER'S DAUGHTER
WHO RAISED WHAT SHE SHOULDN'T OUGHT'ER
SO ALL THE BOYS CAME AS THEY PLAYED HER GAME
AND TOOK HER THREE PIGS WHEN THEY CAUGHT'ER

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The Pigskeeper's Daughter Sassy Sue

Wham Bam Thank You Spaceman

The formula for the first two films is simple. Get some party gals, country scenery and let the good 'ol folk do what they do best! *The Pigskeeper's Daughter* and *Sassy Sue* aren't the best in cinema fare, but they do have some very funny moments. The plot of *Sassy Sue* revolves around a family of rednecks. Ma watches over Pa and Junior, while Pa reckons he can git any young thang that passes by (he's uglier than sin, but he has a charming way with the girls). Junior is in love with the family cow, and when Pa gets worried about his sons love for critters, he sets him up with a young and willin' next door neighbor. Junior makes it with her, but not before he gets her to moo! One day while sittin' round drinking corn liquor, Pa hears Ma yelling from the outhouse. Here Ma got her butt stuck in the hole, giving Pa the get rich quick idea of creating custom made toilet seats!! Stars John Tull as Junior and a cast of various milkers.

Down the road you'll find *The Pigskeeper's Daughter*. This gal loves her pig-Lord Hamilton, but her parents-The Swyners (!) are worried that their over-the-hill 19 year old daughter Moonbeam is too busy with her hog. As fate would have it a traveling salesman (Peter James) pops into town and knocks on the first door he sees, the Swyners home. Before his entrance, he travels upon a wandering hillbilly in an..er..awkward position, if you know what I mean, and later ends up with a hitchhiking prostitute. At first she tells him 25 bucks, but when they are finished, she reminds the salesman that she'll keep her mouth shut to the authorities, cuz she's only 15! Back on the farm, local hick Jasper (John Keith) tries to get a piece of a virgin girl he fancies. She won't go all the way so he proclaims "What do ya think that thing was made fer- to put in your ma's canning jars and pickle it forever? Plenty of hot lookin' country gals and witty lines make *The Pigskeeper's Daughter* good ole down home entertainment.

A long time ago in a galaxy...well.. how about it's 1973, you are Harry Novak and you want to make an Outer Space feature. #1. Get William (*Blackenstein, The Happy Hooker Goes To Washington*) Levey to do the screenplay as well as produce and direct the picture. #2 add a soundtrack that would rival anything by the J.B.'s. #3 add Aliens that looked like they just robbed George Clinton's house. Put them all together with some softcore nudity and you've got *Wham Bam thank You Spaceman*. Although the film seems like it takes an eternity to watch, there are some highlights. When the Aliens land on Earth, they are somewhat streetwise and very horny! They first go to a whorehouse to see how humans mate. Very different, according to the Space Creatures. One of the aliens has a one-eyed monster and they both use their tongues for sex as they capture women and bring them aboard their spaceship. At times the plot is reminiscent of Novak's *Kiss Me Quick*, shot some nine years earlier.

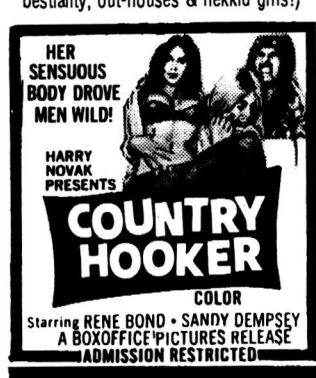
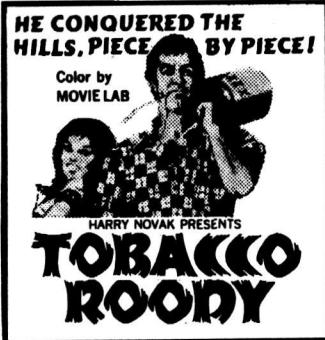
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Wham Bam Thank You Spaceman
features an appearance by Dyanne (Ilsa) Thorne and Valda (Night of The Ghouls) Hansen. Filmed in Hollywood, U.S.A.!



WHAM-BAM- THANK YOU, SPACEMAN

MONDO BALARDO

1964-Italy color
Dir: Roberto Bianchi Montero

ECCO

1963 - color Dir: Gianni Proia

As far as Mondo movies go, these two titles are prime examples of the popularity of this genre in the early sixties thanks to the success of *Mondo Cane*. Both titles are from the Frank Henenlotter/Something Weird Video series. *Mondo Balardo* is dubbed for America by none other than Boris Karloff. It features the usual Mondo subjects of that era, which were more shocking to the American viewer then than they are now. *Ecco* is shown in its original widescreen format, and the S.W.V. print is very sharp. *Ecco* is narrated by George Sanders of all people, and boasts better production values than *Mondo Balardo*. Not to say that it is an amazing find (I actually preferred the trailer than the film) but *Ecco* and *Mondo Balardo* contain subject matter meant to amaze us. Midget lip synching, Bedouin tents of prostitution, gay bars, bondage, lions dining on a zebra, etc.. Of course the shock value falls short and some scenes are staged, but both films have some beautiful scenery shots and are even somewhat educational. I will say that Karloff was certainly more enthusiastic than George (wake me when it's over) Sanders.

KWAIDAN

1964 color
dir.: Masaki Kobayashi

Combine a Japanese version of the Twilight Zone with a mixture of 70's Amicus films (*Tales From The Crypt*, *The Vault of Horror*) and you'll get *Kwaidan*, a stylish collection of 4 tales from American writer Lafcadio Hearn. Taken from his book *Stories and Studies of Strange Things* (1904), the stories hold up well after almost 20 years since the film was released. *Kwaidan* showcases the visual artistry of photographer Yoshiro Miyajima and is complimented with a beautiful score by Tohru Takemitsu. *The Black Hair* opens the film, in which a man leaves his faithful wife (she begs him not to go. "I'll work harder") He is tired of living in poverty and marries another more wealthy and worldly woman. He only becomes more miserable in this marriage due to a lack of true love from his richer other half. Eventually (which presumably seems like many a moon later) he goes back to his first wife (who is shown throughout this segment in a sympathetic way). They reunite, he pleads for her forgiveness and all seems well. Sure enough, next morning he wakes up only to find that his wife is a corpse!

In *The Woman in the Snow* (which was originally edited out of U.S. prints, due to the film's 164 minute running time) a man and his young apprentice are caught in the woods in a blinding snowstorm. A Jack Frost type of woman freezes the man with her breath but spares the boy providing he never tells anyone about that night. He eventually recovers, meets a young lady named Yuki (who never seems to age) marries her and has a family. One night, being reminded of the "snow woman" when seeing his wife in a strange light, he tells Yuki the story and she reveals her true identity - that of the woman of the snow! She spares him for the sake of the children and leaves disappearing into the woods.

Next up, *Hoichi The Earless* in which the ghost of a Heike warrior lures a blind servant to a cemetery to recount the story of the great Heike-Genji battle in 1185. To prevent it from recurring, a priest writes holy words on the servant but forgets to write on his ears, which of course the ghosts rip off!! In an added twist, the servant plays his instrument for the temple and brings in many donations!!

Finally, *In A Cup of Tea* - the weakest tale (no pun intended) has a samurai finding a haunted face in his tea that comes to torment him. By the end of the tale the "soul" in the cup is that of the samurai, falling into the same fate of the reflection in the liquid. *Kwaidan* is both haunting and beautiful. Available from Video Specialists International in its complete running time.

JUST FOR THE HELL OF IT

color 1968
Dir.: Herschell Gordon Lewis

Just as enjoyable (and featuring many of the same cast members) as 1968's *She Devils On Wheels*) *Just For The Hell of It* is a story of total mayhem and mischief gone too far. A bunch of young gang members filled with too much booze and testosterone take to the streets to cause as much damage as they can. Their pranks include - attacking a blind man, a cripple and a housewife - the latter being soaked with her own garden hose. The head gang leader is played by Ray Sager, who later went on to star in Lewis' *Wizard of Gore*. The film features my fave H.G. gal Nancy Lee Noble (*Honey Pot* in *She Devils*) and a great psychedelic theme song *Destruction* played throughout the film.

The plot isn't very deep which makes *Just For The Hell of It* very easy to watch. The staged pranks are so bad!! As they ride through the streets of Miami, the gang knocks of a traffic cop's helmet, splash a bucket of water on a pedestrian and in the best staged scene - burn a newspaper while a woman is reading it. It takes so long for the gang member to light up the damn paper, but the actress is a real trooper. She tries her best as to NOT see him doing this and screams in surprise as the paper goes up in flames. Only Herschell Gordon Lewis could pull off a stunt like this and be forgiven for its absurdity. From Something Weird Video, this once hard to find title is a must see for fans of Lewis fare.



MUNDO DEPRAVADOS

1967 B/W DIR: Herb Jeffries

Not a "mondo" film, but a murder/mystery/comedy that still leaves me baffled! Subtitled *World of The Depraved*, the story centers around the murders of young women that work as strippers and on a TV exercise show. The film stars the lovely Tempest Storm and her bevy of stripper gals. The main attraction is the comedy team of Decker & Reed who attempt to play straight laced detectives but try to throw their comedy act in to give the film some strange type of comic relief! From an interrogation scene: *Woman: Maybe these girls that work here can help you with some information. Connie can hear you but she can't speak. She's a deaf mute.* Detective Hamilton: *A woman that can't talk? That's great! Will you marry me?* Besides the strippers and detectives, the other cast members couldn't act if their lives depended on it, but that is what makes *Mundo Depravados* a pleasure to watch. Each actor tries their best not to screw up their lines, but if they do.. what the hell! This is one of seventeen films in a series from Frank Henenlotter's Sexy Shockers From The Vaults. Distributed by Something Weird Video.

THE BEAST THAT KILLED WOMEN

1965 Color Dir.:Barry Mahon

Another in the Sexy Shocker series, *The Beast That Killed Women* is a nudie cutie with a twist. Unlike most of the early 'nude for nude's sake' titles, *The Beast That Killed Women* adds some spice to an otherwise boring genre by adding a killer gorilla! The beast escaped from an estate and goes into a nudist colony kill the female visitors. Of course the gorilla looks like something you'd see in a Three Stooges short, but this ain't Rick Baker material! In one scene, an injured man tells a detective: "At first, I thought it was somebody in a monkey suit, but when he grabbed me, I knew it was the real thing!" Plenty of T&A but no frontal nudity. The women were always in their undies or had the "protective" towel wrapped around them so they'd be decent (in a weird sort of way) for the camera. By far the oddest nudie film I've seen.

BRINKE STEVEN'S PRIVATE COLLECTION

Okay, I know I'm gonna hear about this from horror enthusiasts (like I haven't already), but I really did like this video. It features the many faces (and other fine pieces of anatomy) of Scream Queen Brinke Stevens. See Brinke in her early days as a stage dancer (hey, she used classic tunes by Jethro Tull and Al Stewart), see Brinke doing TV commercials, Brinke in a Playboy video, hosting *Plan 9 From Outer Space*, see Brinke out takes.. see ...BRINKE! Alright so it may be shameless self promotion, but more power to ya Brinke. I did learn more about her from this video than anything else she's been in, and it takes a lot of hard work to be more than just another pretty face. Available from :

BRINKE STEVENS FAN CLUB
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HOLLYWOOD, CA 90046

MONDO LEGEND

color 1992

POT, PARENTS & POLICE

color 1971 Dir.: Phillip Pine

Two Johnny Legend videos that are as recent as last year and as old as 22 years ago!! *Mondo Legend* is a real hoot. Johnny walks the streets of L.A. in a short we'll call "Hell is a place called Hollywood". Johnny finds a bum who O.D.'d and fell on his car (none of this is staged) and we get to see Johnny do a reading as a barker for a freak show(he is wearing an original Spike Jones outfit in this scene). Other highlights include Johnny on the U.K. Jonathan Ross TV show as well as the Santo episode of *The Incredibly Strange Film Show*. In *Bride of Re-Animator*, J.L. plays a zombie and the viewer gets to see the behind the scenes make-up effects. Also included on this tape is Johnny as a wrestling manager (he did pen the Fred Blassie novelty hit *Pencil Neck Geek*) as well as seeing Johnny host exclusively for this video a parade in Hollywood where stars like Larry Drake, Joan Van Ark and Ed McMahon show up. It's a riot! Soon to be available from Something Weird. From 1971, *Pot, Parents & Police* has the look and feel of anti-drug message movie made by a Christian organization, but it works. The film stars its producer, writer and director, Phillip Pine as a father trying to be a husband, dad and busy worker all at the same time. The prob-

lem is that he doesn't have any time for his 13 year old son (Robert Mantell). The family dog up and dies and the boy seems to blame its death on his parents! Mom and dad do their best to help, but to no avail. The kid goes out one day and sees a hippie and his girlfriend drinking it up and smoking weed. The boy is welcomed to join in and that's where the dilemma starts. He becomes friends with an easy-going hippie named Eric (Johnny Legend) who means well, but drugs come first even though the kid looks up to him. There is a struggle with the family and the kid throws some wonderful temper tantrums! The police get involved with the case and the boy doesn't want to snitch on his new found friend. And yes, Johnny Legend does the..."I can fly like a bird" scene. There is a bonus interview at the beginning and end of the tape with Phillip Pine that gives more info on this film. From the Untamed Video series distributed through Something Weird Video.

UNASHAMED

1938 B/W Dir: Allen Stuart

Forget about the Hayes act with this picture. According to that age old film rule, no two people of the opposite sex could be seen together in one bed, even if they were man and wife. Another rule for the impressionable filmgoer of that period was every movie had to have a moral and justified finish or at least a relatively happy ending. Well, 1938's *Unashamed* threw all of the Hayes Code out the window. It was one of the better nudie films of its time. The story has two main characters. The first being Robert Lawton (played by Robert Stanley). He is an overworked businessman who needs to get away from the hustle and bustle of strenuous work. His doctor recommends a nudist camp Olympic Fields. His secretary Rae Lane (played by Rae Kidd) is an Amazon of a woman. She is also part Indian. She overheard co-workers mention that she has a perfect body, but her face could stop a clock! (Not true folks, she's quite a beauty). Anyway, she's madly in love with Robert and decides that Olympic Fields would be a perfect place to start a relationship. They both meet there. They play ball naked, run around naked, swim naked, do almost everything naked. She must have been a glutton for punishment. It's there in front of you but you can't have it! Robert falls in love with a fugitive woman (it's a long story), Rae becomes devastated and the story has a very sad ending. But the ta-ta's are swell..Hotcha! Available from Video Specialists International. See their ad in this issue.

Something Weird Video presents by special arrangement with JOSE MOJICA MARINS...

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AT MIDNIGHT I'LL TAKE YOUR SOUL

• 1963 •

The first appearance of Coffin Joe (Jose' Mojica Marins). The evil hero is a gravedigger who haunts a small town in search of the woman who will give him the perfect son to continue his legacy of horror. A classic of South American Horror, this is a gruesome piece of art and a masterpiece of gore and blood. Makes *Night of the Living Dead* look like *Driving Miss Daisy*! A movie that hasn't lost its power after 30 years and a must-see for all of Mojica's fans!

AWAKENINGS OF THE BEAST

• 1968 •

This movie is so grotesque—and so ahead of its time—that the Brazilian military dictatorship banned it from video and theatres for 18 years! 'The Beast' of the title is LSD. Mojica shows the suffering of a drug user who is tormented by visions of terror and pain.

It's like *The Haunting* on acid! *Awakenings of the Beast* is a psychedelic jigsaw of violence and incredible images.

STRANGE WORLD OF COFFIN JOE

• 1968 •

3 episodes of blood, horror and despair. The first story shows a bizarre dollmaker whose creations look almost human. Almost? In the second story, Mojica shows us the pleasures and dangers of necrophilia. Then, in the third episode—in order to prove his theory that love is dead—Coffin Joe (Mojica) appears disguised as a doctor. He captures and tortures a couple of non-believers in the most bizarre, cruel and nail-biting moments ever put on celluloid.

HALLUCINATIONS OF A DERANGED MIND

• 1970 •

Mojica put together all the scenes that were censored by the military dictatorship in Brazil in one movie! *Hallucinations of a Deranged Mind* shows the curse of a young man haunted in his dreams by Coffin Joe. For the first time, Mojica's fans can see the banned scenes from over ten of his movies! It's a mix of color and black & white scenes which prove the genius of this director and actor.

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Subtitled editions of *At Midnight I'll Take Your Soul*, *Strange World of Coffin Joe*, *Awakenings of the Beast*, *Hallucinations of a Deranged Mind* © 1993 S.W.V. Inc. & Jose' Mojica Marins. All rights reserved.

THE STRANGE WORLD OF COFFIN JOE



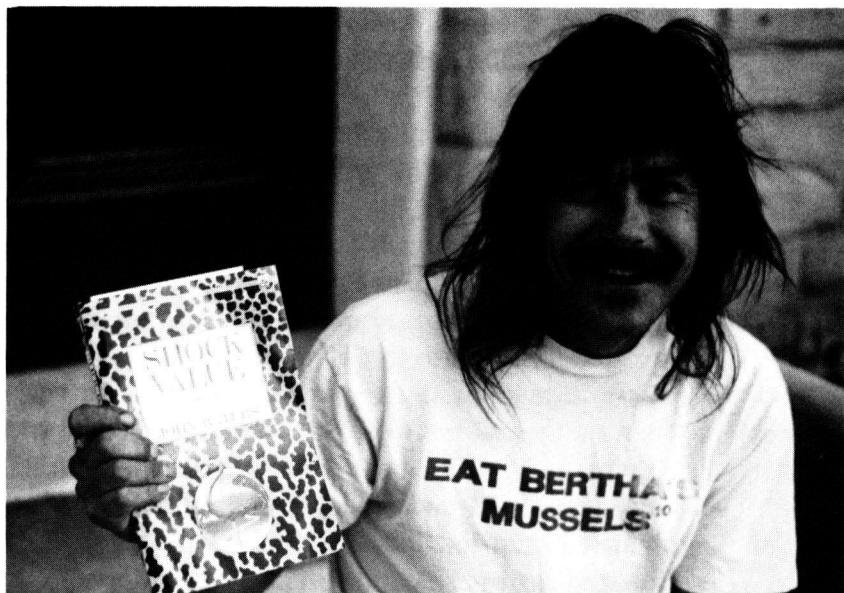
Coffin Joe has the mystique of Mexico's wrestling legend, Santo. You don't know how much of his persona continues after the camera stops rolling, but I get the impression that he carried his character with him in life to a certain degree. Coffin Joe is Jose Mojica Marins, although in his films he goes by the name of Ze do Caixao (Joseph The Grave). He has that *I'll tie you to the railroad tracks if you don't pay the rent* look, the man in black with a top hat. His debut as Coffin Joe is *A Meia Noite Levarei Sua Alma* (*At Midnight I Will Take Your Soul*), (Brazil 1963) an amazing film that captures the essence of Ze, and is the best of the 4 Coffin Joe films released by Something Weird Video.

Midnight introduces the evil Ze, a grave diggin', wife cheating, best friend beatin', sadistic man. He is so evil, you can't help but love him! Marins also directed this film (as well as the other 3 titles reviewed here) and gives an astounding performance as the menacing undertaker. His philosophy of life is that God is a figure of our weaknesses and that people are basically losers. But his sadistic treatment of people is still frightening, being that after 30 years since it was shown in Brazil, this film hasn't lost any shock value. Ze chops a finger of a poor gambler - it is shown in all its graphic glory! He then demands someone to call a doctor to administer to the bleeding soul. When the doc arrives, Ze says that he will pay the bill - to which the doctor replies, "You are so very kind". Ze is also dominant of women. When he tires of his wife, he goes after his best friend's girl! Not satisfied with any of them, he offs the Mrs., his best buddy's girl and and his friend all in very cruel ways! An excellent supporting cast and mood setting spooky sets make *At Midnight I'll Take Your Soul* the ultimate Coffin Joe film. The 2nd title, *The Strange World of Coffin Joe* is a trilogy of tales that only features Marins in the final story. In the first episode, a wealthy old dollmaker and his three lovely daughters are terrorized by three hoodlums looking for some action. They get more than they bargain for. Lots of nudity and eye gouging. YEAH! The second tale is about a man who's obsession with a woman carries over to her grave. The third tale stars Marins as a professor whose theories are challenged by a TV host. The professor invites the journalist and his wife over to his castle and soon imprisons them. The professor has a house of horrors, complete with slaves that obey his every command. He makes the hapless couple endure torture after torture to prove his theory that love does not exist, only instinct. The blood flows in buckets and Marins, although not in his Coffin Joe role, is as masochistic as ever. The other titles - *The Awakening of The Beast* (1968) and *Hallucinations of A Deranged Mind* lack the excitement of the earlier films and focus on the power of L.S.D., although the latter combines scenes from other early Coffin Joe films - only this time these clips are in color. *Hallucinations* is more of a compilation than a film, though there is a story buried in there somewhere. After viewing these Brazilian delights, I hope that Something Weird Video will release other Coffin Joe titles like 1965's *Tonight I Will Make Your Corpse Turn Red*. For fans of gore, these films must be in your collection.

CRACKERS: THE UNTOLD STORY

Article By Steve M. Monteforte

*Two years ago, while chatting with Paul Swift, the egg man, in John Waters' filth epic, **Pink Flamingos**, the subject of Danny Mills came up. Danny played the role of 'Crackers', Divine's chicken-screwing, incestual love child in said film. Rumor had it that he was bitter, receiving little money or recognition from his work, even becoming hostile when the subject was brought up. I had to know for myself. Fortunately, Danny Sander (Mills being just a film-moniker) lives happily with his wife, in Baltimore (where else). Since meeting him, this humble writer has developed a friendship with the poultry-raping star himself. One humid evening, I headed over to his apartment, tape recorder in hand, to end all the hearsay, but mainly to hang out with a funny, hospitable guy who happens to be a friend, as well. What follows **SCREEM** readers, is what went down that night, as I came face-to-face with one of the filthiest people alive...*



SCREEM: Do you prefer Mills or Sander? **Danny:** I don't care, whatever you like. (looks at tape recorder) There little people in there? Little Japanese?

SCREEM: Probably. Alright, this is an obvious one. How does it feel to be a major star in one of the top grossing midnight movies of all time? Many people consider **Pink Flamingos** the greatest cult film of all time. **Danny:** How does it feel to be a MAJOR STAR? Well, I know there are

literally billions (of fans) out there. Well maybe millions.

SCREEM: People have talked about "Water's Night" at theatres out where I live.

Danny: I don't know if I'd do that, if the money was good...

SCREEM: If John Waters wasn't there...

Danny: No, I like John, me and John, we get along very well.

SCREEM: How does he feel?

Danny: I don't know.

(continued on next page)

CRACKERS

Continued from previous page

Danny: ...sometimes it's embarrassing cuz I forget a lot. (laughs) But I am a star. But, it feels normal. I can take the glory ya know. But. you guys make me feel good. (laughs).

SCREEM: Who would you say was the most colorful of the Waters entourage, and give an incident to back your selection.

Danny: Well, I suppose Divine,,, cuz of the blow job... that's pretty colorful. It wasn't that good anyway. I'm only kidding... the hot lights, you know. (Pulls out a strange cigarette). Got to have some medicine. Got to do the medicine, hueh.. Smokin' the crack! We smokin' crack!

SCREEM: How did your family react to your portrayal of *Crackers*, and did that change for better or worse after *Pink Flamingos* became a box-office success?

Danny: I think my mother went to see it.

SCREEM: Really?

Danny: Yeah, and she loved it, actually! She's sick too. (the whole room breaks out in laughter). That's my son up there getting a BJ from his mama! Very Freudian...

John is a sick pup,

SCREEM: Do you keep in contact with John?

Danny: Oh yeah, I have him over for dinner every Friday evening.

SCREEM: Seriously?

Danny: No, not seriously, but the last time I saw John was at Sowebo, which is a big Bohemian festival here, and I kept taking photographs of the back of his head. Cuz he has this stupid Dutch Boy haircut, and I didn't want to laugh in front of the poor guy's face though. But, we're pals, ya know?

SCREEM: Has he asked you to do another film?

Danny: It would depend on a contract. Money talks...

SCREEM: How do you feel about fans like myself who have a high regard for you?

Danny: Too bad you weren't women!

No, you guys really do make me feel good. I don't deserve it, but...

SCREEM: I remember you telling me a story about you and John going across the country.

Danny: Oh, yeah!

SCREEM: Looking for Tex Watson's mother?

Danny: No, it was Lee Harvey Oswald's mother, but we didn't get to see her. It was too far off of the interstate..ya know. YEE HAW! Didn't want to get caught with..Divine! Haircut halfway to her head, ya know..bullet bras, not back then.. Nowadays, if you had tinted windows on your car..

SCREEM: Well, that basically covers..

Danny: (grabbing questions) let me ask you a couple of questions.

SCREEM: Okay.

Danny: How do you like being a fan of the greatest screen actor of all time???

SCREEM: I feel you were generally jerked (roar of laughter from Danny) Screwed over big time.

Danny: That's OK. I forgive and forget.



S C H M A K K

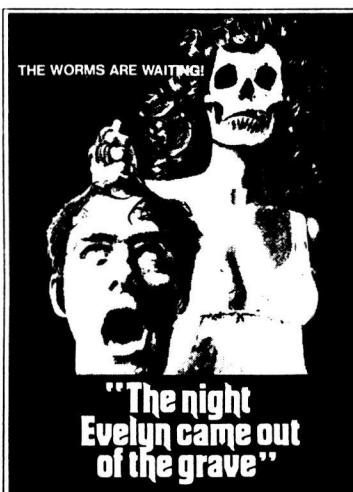
It looks as if Eclipse cards have jumped back on the controversy wagon with the **AIDS Awareness** trading cards set. Each pack contains a free condom. Whether Eclipse is trying to cash in on AIDS victims or are attempting to educate young people through these cards is debatable. Personally, I don't care if I'm stuffed and put on display when I die, but some people do deserve privacy even in death. OK, I'm off my soapbox and I'm playing devil's advocate. I'd be the first one in line to buy a video of **The Best of Airplane Casualties**, who am I fooling? But when you are in the public eye, it is fair game, even if you are there against your will (Ryan White, for example). I will say that every card treats the subject of AIDS as the horrible disease it is. Half of the 110 set is a collection of celebrities that have died from the disease or are HIV positive. Celebs include Magic Johnson, Robert Reed, Liberace, Rock Hudson, Freddie Mercury, B-52's guitarist Ricky Wilson and Anthony Perkins. Avant Garde punk/opera singer Klaus Nomi should have been included here since he was one of the first celebrities to die from AIDS. Other well known names in this set include AIDS activists Elizabeth (why didn't Robert Forbes make this set) Taylor and Madonna. Oddly, Elton John didn't have his own card. He has contributed plenty of time and money to fight AIDS. In fact, he just donated all royalties from his

past singles to go to AIDS related projects. If Eclipse would have kept the set as a collection of celebrities that have died from AIDS, many organizations might have led a protest, but Eclipse knew that it would be too macabre to keep **AIDS Awareness** as a dead Celeb. set. So they added 55 more cards of on such subjects as - AIDS history, AIDS groups (Act up, etc..), AIDS myths, IV drug users, and the AIDS quilt. Plus limited edition bonus stickers. These include the *I use condoms* sticker and the *Don't Share Needles* sticker. Informative? You bet. Educational? Of course. Exploitive? DAMN RIGHT! Available from Eclipse Enterprises, P.O. Box 1099, Forestville, CA 95436.

ON A LIGHTER NOTE



From Dreamtrip Enterprises, the same folks that brought us the **Hot Schlock Horror** book comes 2 sets of Hot Schlock Cards.



AIDS Awareness cards. Where was Klaus Nomi?

Hot Schlock Bikers is a 40 card set of miniature black and white movie poster reproductions. The back of the card gives a review of the film. Some very good (and obscure) selections include **The Glory Stompers**, **Motor Psycho**, **The Mini-Skirt Mob**, **C.C. & Company** (Joe Namath and Ann Margaret!) and **Werewolves on Wheels** to name a few. This set is limited to 1200 copies. The other set **Hot Schlock Horror** is a companion to the book of the same name and features cards of all the movies mentioned in the book. This set is limited to 1000 copies, but I'd recommend the book over the card set. Both sets can be purchased from Dreamtrip Press, P.O. Box 580932, Tulsa Oklahoma 74158. Not sure what they retail for, I paid \$7.95 for each set.



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